



The Inland Printer

October MCMVI

Vol. 38 No. 1

Price 30 cents

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : :

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 55, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

TURNERS FALLS • MASSACHUSETTS

**HUBER'S COLORS
IN USE SINCE 1780**

J. M. HUBER

113-115 VINE STREET, . ST. LOUIS, MO.
133 PEARL STREET, . . BOSTON, MASS.
350 DEARBORN STREET, . CHICAGO, ILL.
233 SOUTH FIFTH STREET, PHILADELPHIA, PA.

PRINTING INKS

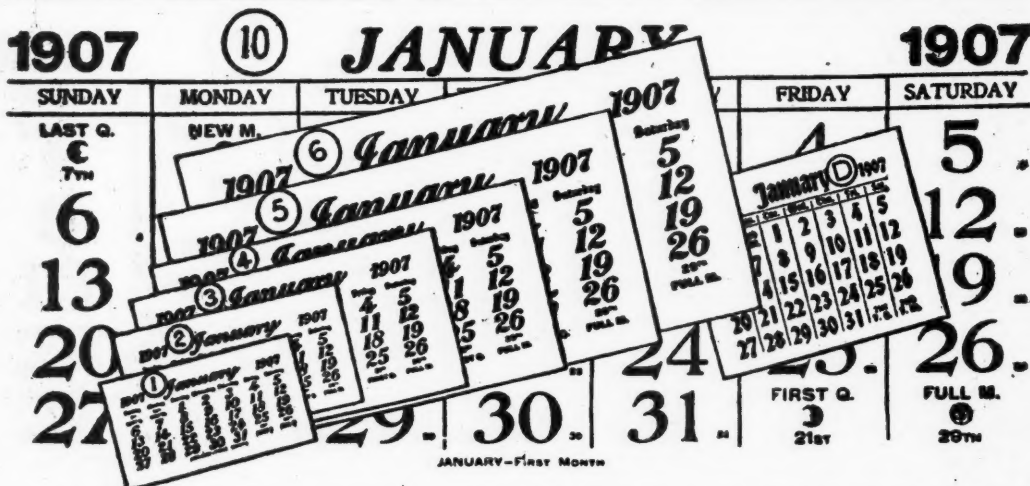
The steady growth in demand for J. M. Huber's Printing Inks has necessitated the establishment of the above mentioned branches. Customers in the near-by territories will do well to order Inks from the nearest branch, thereby saving time.

J. M. HUBER

*Manufacturer of Dry Colors, Varnishes,
Printing and Lithographic Inks*

Main Office, 275 Water Street, NEW YORK
Factory, 222-252 Fortieth Street, BROOKLYN, N.Y.

Sullivan's Calendar Pads for 1907



FORTY SIZES AND STYLES IN STOCK READY FOR IMMEDIATE SHIPMENT.

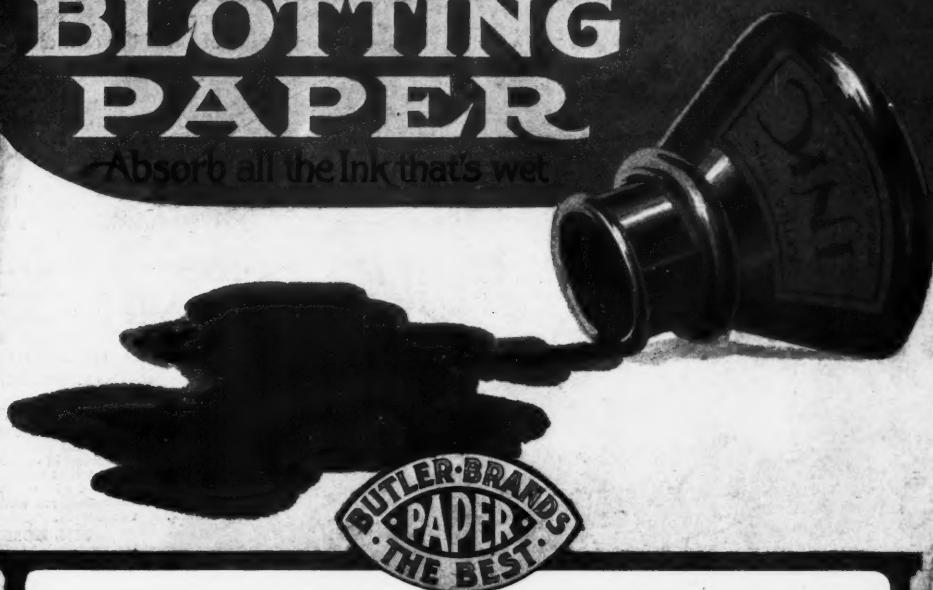
We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Sample-book and prices sent upon request.

THE SULLIVAN PRINTING WORKS CO.

COURT STREET AND BROADWAY, CINCINNATI, OHIO.

BUTLER BRANDS BLOTTING PAPER

Absorb all the Ink that's wet



**CHEAP BLOTTING PAPER IS POOR
ECONOMY WHEN USED FOR POST-
ING OR OTHER NEAT RECORDS.**



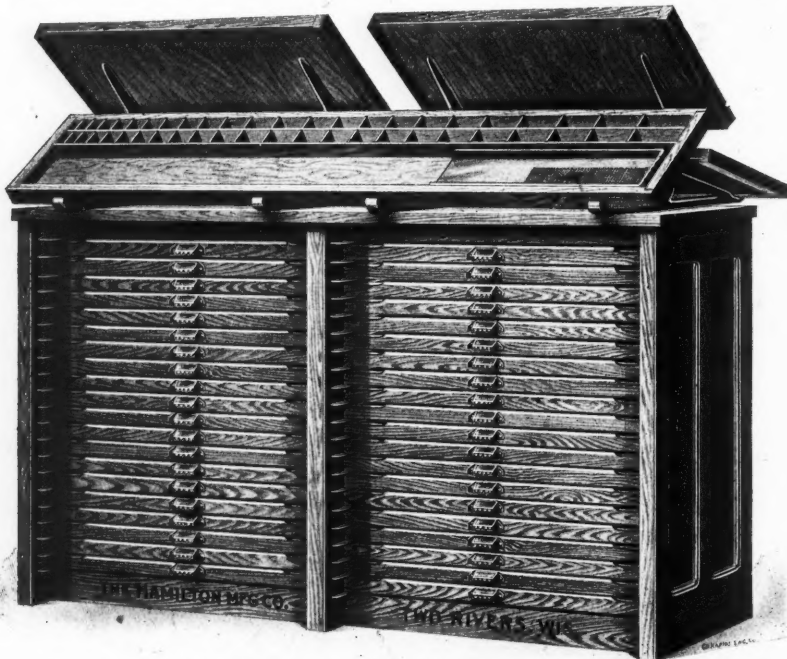
Each BRAND mentioned herein has a character and field of its own. *Butler's Linen Finish* for the Office and Counting-Room, rich in shade and texture. *World and Hollywood*—high-grade, full cotton absorbents for general clerical work and correspondence; exceptionally good values.

Florence—the staple blotter—the popular "all 'round" ink drinker. *Tri-Color Enamel* for fine lithographing and three-color work. *Pictorial*—the popular advertising blotter. *Photographers*—embossed cloth finish, absolutely free from lint. *Interleaving*—a fine pink absorbent for pass-books, etc. **LET US KNOW YOUR REQUIREMENTS.**

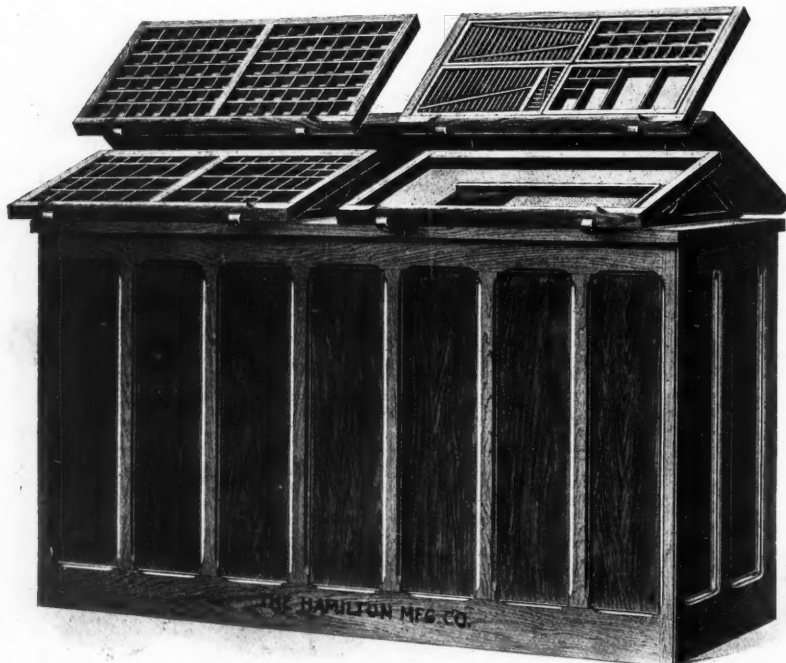
GOOD BLOTTERS, WELL PRINTED, always have been and always will be a most profitable advertising medium.

HAMILTON ORIGINALITY

THE beauty of it is that it is always manifest. That is why every large printing-office throughout the world is equipped with Hamilton Furniture. **We aim to make good our claims of Superiority.** Ten large outfits were recently installed, scattered throughout the United States. All selected Hamilton Goods after canvassing the situation thoroughly, most of them sending a representative to our plant for an inspection of our methods. Among the buyers of these big outfits were—



Front View, No. 24 Steel-Run Stand—showing Job Cases and No. 8 Bettis Lead and Slug Case.



Back View, No. 24 Steel-Run Stand—showing News Cases on Three-case Brackets, and Working Equipment.

The Homestead Co., . Des Moines, Ia.
S. C. Toof & Co., . Memphis, Tenn.
Jersey City Ptg. Co., Jersey City, N. J.
Chicago Post, Chicago, Ill.
Walker Bros. & Hardy, . Fargo, N. D.
The Tuttle Co., Rutland, Vt.
Metropolitan Ptg. Co., New York City
Lewis Publishing Co., . St. Louis, Mo.
Levison Ptg. Co., . San Francisco, Cal.
Mississippi Ptg. Co., Vicksburg, Miss.

A SAMPLE TESTIMONIAL SHOWING THE SATISFACTION THESE CUSTOMERS RECEIVED:

DES MOINES, IA., Aug. 16, 1906.
THE HAMILTON MFG. CO.,
Two Rivers, Wis.:

Gentlemen,—Within the last two months we have installed several carloads of your furniture in the equipping of our modern printing-office. We can say that without any exception we are well pleased with every article; all are arranged for usefulness as well as being ornamental. Yours truly,

THE HOMESTEAD CO.

It pays us to make Furniture of Superior Quality.

It pays the printer to use it.

"A fair exchange is no robbery."

No. 24 Steel-Run Case Stand

This stand represents the best composing equipment ever devised. Made of hardwood, beautifully finished. Ends and back with moulded panels.

New Departure flat steel runs.
Extension front.
Tilting or non-tilting three-case brackets.
Occupies floor space $21\frac{1}{2} \times 70$ inches.
Holds forty full-size lip cases.

EQUIPMENT AND LIST PRICES

Cabinet Shell, without Cases . . .	\$25.00
No. 4 Three-case Brackets, per pair, .	1.90
No. 8 Bettis Lead and Slug Case . .	5.00
California Job Cases, with pull attached, .	.95
News Cases, per pair,	1.60
Quarter Cases can be selected as desired.	

This Stand as illustrated represents a typical equipment of a composing-room.

THE HAMILTON MFG. CO.

TWO RIVERS . . . WISCONSIN
RAHWAY . . . NEW JERSEY

All first-class dealers have Hamilton Goods in stock.

A VALUABLE LINE-GAUGE MAILED FREE TO ANY PRINTER WHO WILL ASK FOR IT

Are you taking full advantage of the opportunities offered in the designing and printing of business stationery?

Modern business is done by letter. Stationery that was called good four, three or even two years ago does not measure up to the standard of to-day.

Men are writing more letters; letters asking business of people they have never met. These letters must conquer competition. They must carry the individuality of the writer.

If they are written on

Old Hampshire Bond

they will instantly reveal the pride the writer takes in himself and his business, and do much to establish his character.

Therefore, in suggesting Old Hampshire Bond to your customers you are rendering them a distinct service—and so you are rendering yourself one.

Old Hampshire Bond is essentially a paper of TO-DAY. The printer of to-day knows it. *Is your stock left over from yesterday?*

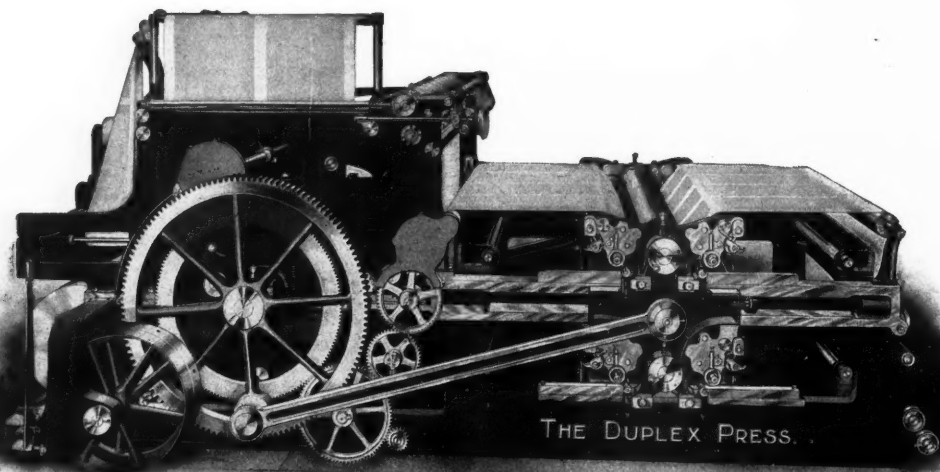
Hampshire Paper Company

*We are the only Paper Makers in the
World making Bond Paper exclusively*

SOUTH HADLEY FALLS, MASS.



THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4, 6, 8, 10 or 12 page papers
WITHOUT STEREOTYPING

THE FREE PRESS.

Duplex Printing Press Co., Battle Creek, Mich.

MANKATO, MINN., July 7, 1906.

GENTLEMEN,—We are receiving a great many inquiries from printers throughout the Northwest, asking us how we like the Duplex press. We answer them about as follows:

We believe the Duplex to be one of the best newspaper presses on the market to-day for a paper with a circulation not exceeding 15,000 copies. Our press gives no trouble whatever, and is operated by a young man about eighteen years of age, who handles it to perfection.

We have been using the Duplex a little less than three years, and our subscription list has increased from 2,200 up to 3,000, and we give the press credit for the majority of this increase. The reason is that we now get our daily in the hands of our carrier boys nearly two hours quicker than we used to with the old press, and we can make all of the early trains without any inconvenience and our print is always clear and easy on the eyes. These are great advantages, and we know of no other reason for increase in circulation but this.

We find there is much less waste in the roll paper than in the flat, and we also can buy it for a little less money.

If you have any inquiries, we give you the liberty of making the above statements.

FREE PRESS PRINTING CO.,
F. W. HUNT, Manager.

THE SENTINEL.

Duplex Printing Press Co., Battle Creek, Mich.

FITCHBURG, MASS., Jan. 2, 1906.

GENTLEMEN,—You may be interested in knowing that December proved to be a record-breaking month for us. We started with twelve pages; made as high as sixteen, and only one eight-page run during the entire month—this was on the 29th. I am afraid that such a volume of business would have taxed our old eight-page Duplex press entirely beyond its limit, and it is very evident now that we made no mistake in changing to your twelve-page machine. In the midst of all the holiday rush, we did not have a single poor run or delay of any kind.

WM. R. RANKIN,
Sup't. Press Room.

THE DAILY TELEGRAM.

Duplex Printing Press Co., Battle Creek, Mich.

ADRIAN, MICH., July 7, 1906.

GENTLEMEN,—Replying to your recent inquiry as to how much help the Duplex has been in building up the "Daily Telegram," I would state that it would be utterly impossible for us to handle our business without the Duplex press.

Three years ago, with fear and trembling, owing to the size of Adrian, I purchased a Duplex after debating long and seriously the matter of putting in a double-feed cylinder press. After three years' use, my paper has grown so rapidly that the press was paid for out of the profits of the business in less than half the time your company originally allowed.

Circulation has grown—advertising has grown—and I would no more think of going back to the cylinder press method of getting out a paper than of going back to the old Washington hand press, which I "pulled" many a day as a boy.

D. W. GRANDON.

THE DAILY NEWS.

Duplex Printing Press Co., Battle Creek, Mich.

BATAVIA, N. Y., July 19, 1906.

GENTLEMEN,—In 1893 we purchased of your house a Duplex web-perfecting press of the Standard pattern. At this time our circulation was 3,900 daily. We used the press nearly ten years, and the circulation of the "News" grew to 6,250 copies daily, necessitating the purchase of a faster machine.

The Angle Bar Duplex press which you erected in our pressroom in January, 1903, has proved entirely satisfactory and a great improvement over the old pattern Duplex.

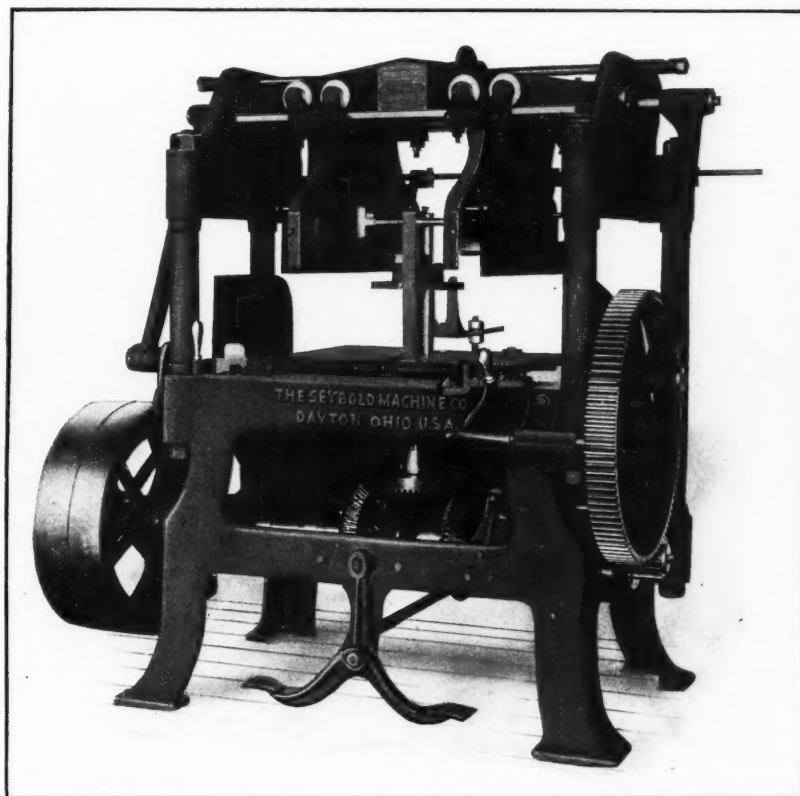
In the three years that we have used the Angle Bar, the edition has increased from above 6,000 to over 7,000 daily, and though the "News" is an evening paper, we have no difficulty in meeting our requirements with the machine, which is easily handled and does first-class work. We are entirely satisfied with the Angle Bar press.

GRISWOLD & McWAIN,
Publishers.

OUR CUSTOMERS WRITE OUR ADS

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.

The SEYBOLD DUPLEX BOOK TRIMMER



Simple, accurate, reliable, quickly changed. Practical for all classes of trimming.

Two piles on all sizes from $2\frac{1}{2} \times 5$ to 12×16 inches each and 6 inches high are automatically clamped, cut and unclamped.

In use in the leading plants in the United States.

WRITE FOR PARTICULARS

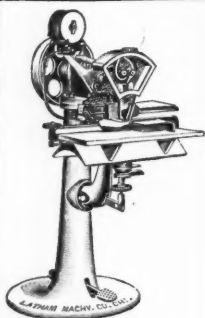
THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO.
NEW YORK :: CHICAGO :: SAN FRANCISCO

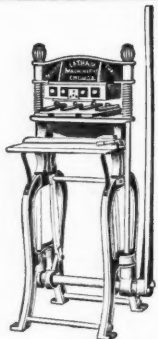
Southern Agents:
J. H. SCHROETER & BRO.
Atlanta, Ga.

Southwestern and Mexican Agents:
F. A. VENNEY & CO.
Dallas, Tex.

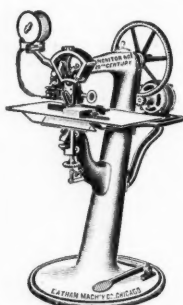
Canada Agents:
THE J. L. MORRISON CO.
Toronto



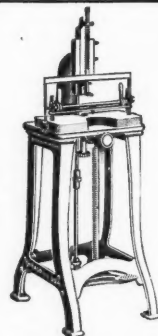
Monitor 20th Century Wire Stitcher.
No. 00, Capacity 2 sheets to 1½ in.
No. 0, Capacity, ¼ inch to 1½ in.



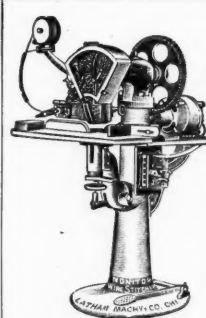
Monitor Lever Embosser
Fitted with Steam Head or with Gas Head.



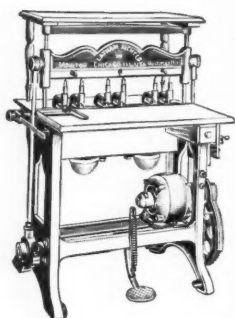
Monitor 20th Century Wire Stitcher.
No. 1, Capacity, 2 sheets to ¾ in.
No. 1½, Capacity, 2 sheets to 1 in.
No. 1¾, Capacity, 2 sheets to 1½ in.



Monitor Book-Indexing Machine.
With Round-Corner or Punch Attachment.



Monitor 20th Century Wire Stitcher.
No. 000 Capacity, ¾ to 2 inches.



Monitor Multiplex Punch.
Motor attached.

“You’ll have to show me”

There is hope for the man who is willing to be shown

The fact that more

Monitor Machinery

was bought by printers and bookbinders of San Francisco, after the disaster, than of all other makes of Bookbinders’ Machinery combined, may have some influence with you. Nevertheless, we are *ready and anxious to show you personally* that it is the machinery for Profit and Satisfaction.

Are you willing to be shown?

Monitor Machinery manufactured in Chicago by

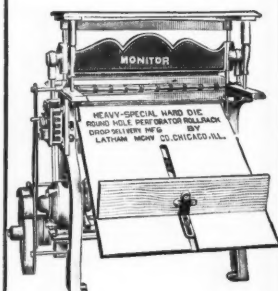
Latham Machinery Company

FULL LINE BOOKBINDERS’ MACHINERY

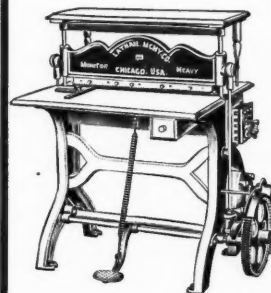
NEW YORK STORE
8 Reade Street

197 South Canal Street,
CHICAGO, ILLINOIS, U.S.A.

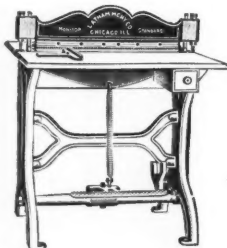
BOSTON STORE
220 Devonshire Street



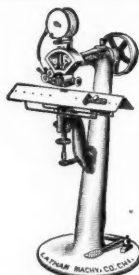
Monitor Extra Heavy Hard-Die Perforator.
Roll Drop. Delivery at back. Automatic Feed-Gauge.



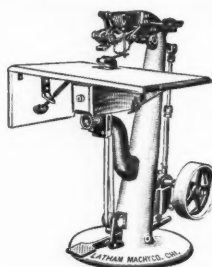
Monitor Extra Heavy Special Hard-Die Perforator.
With Motor attached.



Monitor Standard Perforator.
Foot Power.



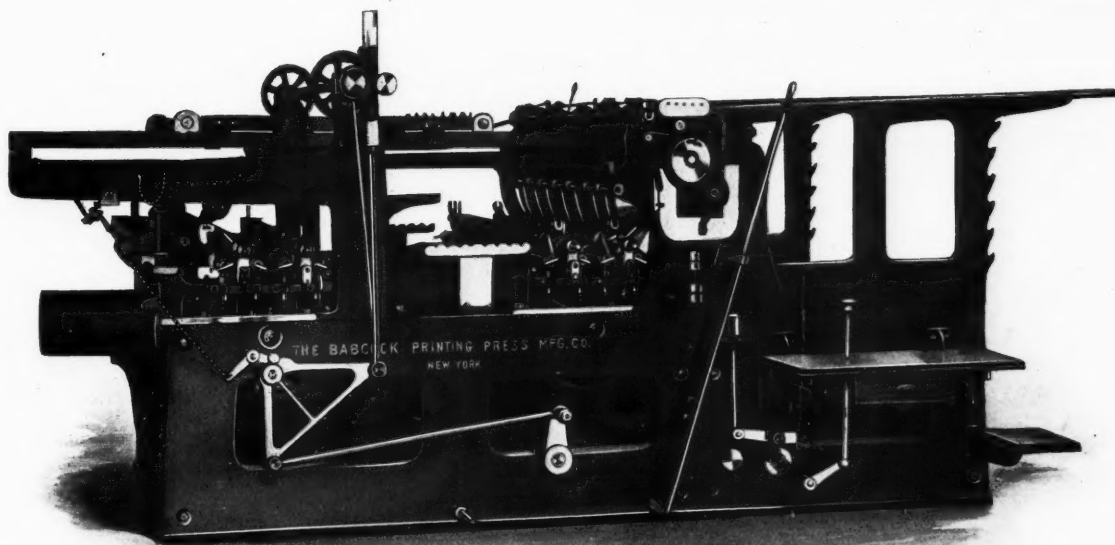
Monitor Roll-Feed Wire Stitcher.
No. 2, Capacity, 2 sheets to ¾ inch.
No. 2½, Capacity, 2 sheets to 1 inch.



Monitor Paging and Numbering Machine.
For Power or for Foot.



Monitor Rotary Loose-Leaf Creasing Machine.



THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

The Babcock Optimus The Babcock Optimus

A Denver man wrote a firm running twelve Optimus presses for an opinion concerning them. The superintendent answering May 21, 1906, said:

"In reply to your favor of the 18th inst. We bought the Babcock presses because the writer had had a number of years' experience with them before coming here. It is a good press. Our repair bill for the last four years has been almost nothing. The Optimus has met our expectations in every way. It does the finest register work that you or we could ask for. We believe that you would make no mistake if you were to put in one or more of these machines. Try it, and see if you do not think that we are right."

The Babcock Optimus

SET IN BARNHART OLD STYLE

The Simplex

One-Man Type Setter

YOU HAVE LOST \$2,500

or more in the last five years by continuing hand composition, when the Simplex would easily have saved and made you that much or more.

Do you doubt it?

Read what these publishers say who have used the Simplex over five years:

"Used our Simplex nearly six years and it has paid for itself over and over again—a greatly improved paper has increased our circulation from 800 to 2,100."—*Chronicle, Owatonna, Minn.*

"Machine more than paid for itself long ago."—*A. A. Paryski, Ameryka Echo, Toledo, Ohio.*

"Our output, day in and day out, 312 days in the year, exceeds 42,000 daily, and we frequently get over 50,000 ems 8-point."—*A. W. Blakeley & Son, Daily Post and Record, Rochester, Minn.*

"Have never ceased to bless the day we put in the Simplex, five years ago."—*F. F. Booth, Eureka, Anamosa, Ia.*

"Could give an interesting comparison the casting machine and the Simplex as expense-reducers. The Simplex is still running but my competitor has discarded his caster and gone back to hand."—*C. W. Jones, Settler, Bismarck, North Dakota.*

"The Simplex has made the Register the first paper in its field."—*Marc D. Johnson, Register, Randolph, N. Y.*

"After using it nearly six years, we find it is all right in every respect."—*Easton & Masterman, Daily Gazette, Stillwater, Minn.*

"For five years it has been working like a charm."—*H. O. Elkins, Courier, Bath, New York.*

"We have our entire edition of 2,000 on the street before our competitor has his type set."—*R. W. Shertzinger, Evening News, Peekskill, N. Y.*

"Six days a week for six years and averaging over 100,000 ems per week with one operator."—*F. C. Parsons, Democrat, Cortland, N. Y.*

"No trouble with machine and perfectly satisfied with its work."—*A. Crosby, Evening Courier, Titusville, Pa.*

"It works like a clock and we could not think of going back to hand setting."—*J. K. Calkins, Stockgrower and Farmer, Cody, Wyoming.*

"Has given us much less trouble than a casting machine has given a competitor, and the latter machine has deteriorated much more rapidly."—*J. S. Burrows, Daily Telegraph, Painesville, Ohio.*

"Do not see how a semi-weekly or small daily can get along without a Simplex."—*J. W. Darrow, Courier, Chatham, N. Y.*

"The Simplex is the preferable machine to buy."—*B. F. Wright, Daily Press, Charles City, Iowa.*

Why continue to lose it? How can you afford to do so?

Our special mail-order terms are within your reach. Ask for them.

THE UNITYPE COMPANY

200 Monroe Street
CHICAGO, ILL.

148-156 Sands Street
BROOKLYN, N. Y.

406 Eighth Street
OAKLAND, CAL.



THE **Queen City**
Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA

MAKERS OF
HIGH GRADE PRINTING
INKS

RICH BROWN, 626.

FINE GREEN, 1260.



THE **Queen City**
Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA

MAKERS OF
HIGH GRADE PRINTING
INKS

FINE GREEN, 1260.

RICH BROWN, 626.



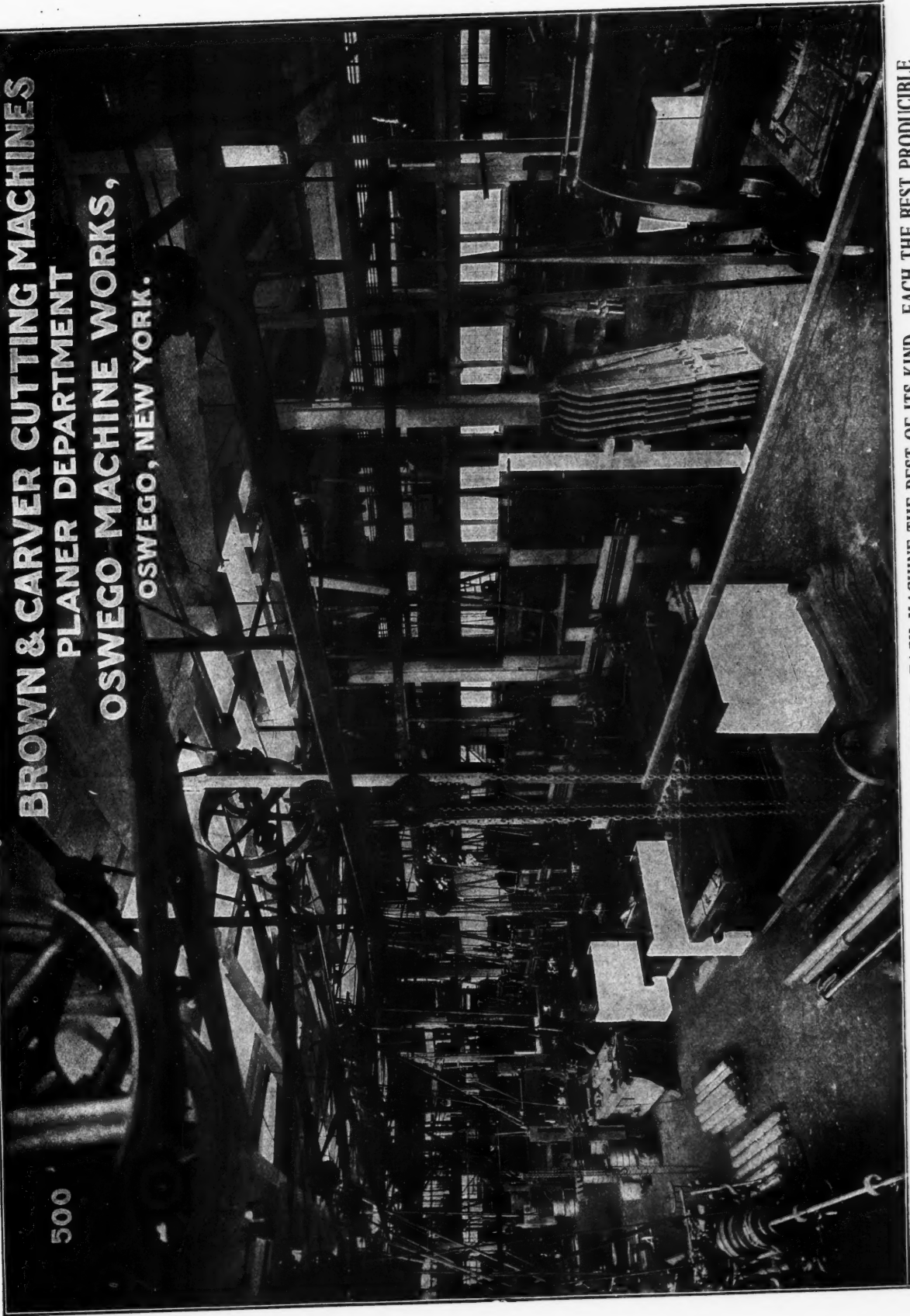
TOKIO RED, 3682.



IMPERIAL RED. 2904.

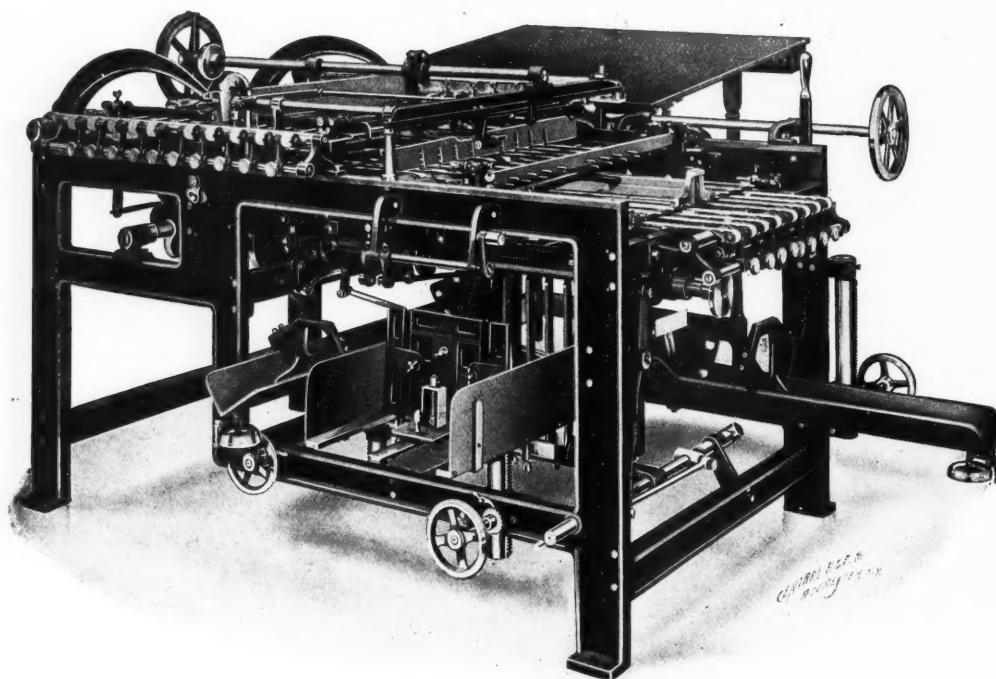
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**BROWN & CARVER CUTTING MACHINES
PLANNER DEPARTMENT
OSWEGO MACHINE WORKS,
OSWEGO, NEW YORK.**



CUTTING MACHINES EXCLUSIVELY. SIXTY SIZES AND STYLES. EACH MACHINE THE BEST OF ITS KIND. EACH THE BEST PRODUCIBLE

The
"TOGO"
Catalog and Book Folder



For Fine Art Catalog Makers.

Performs its work both in *regular* and *oblong* folds.
Folds 6, 8, 10, 12, 16, 18, 20, 24 and 32 pages.

Made by

Brown Folding Machine Company

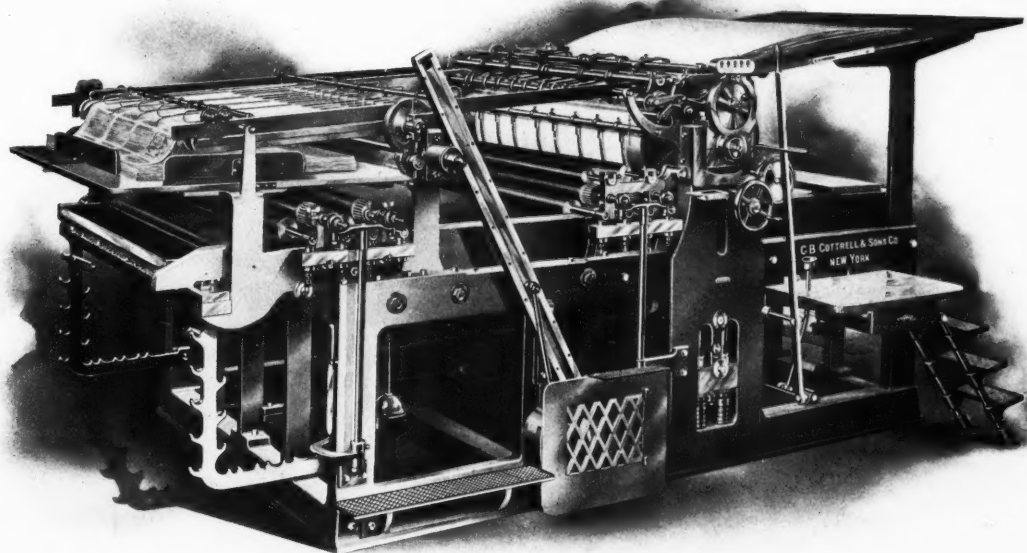
Erie, Pa., U. S. A.

A g e n c i e s

New York, . . . Thos. Crofts
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago, Champlin & Smith
121 Plymouth Place



THE COTTRELL

High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery, which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes' time. The convertible delivery is operated by a variable-speed crank motion, which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

A LINE OR TWO ABOUT DISTRIBUTION

All form and table rollers are geared and driven by the operation of the press, thus giving a positive and accurately timed motion to them.

The vibrators over the plate rollers and the inner form rollers are vibrated in opposite directions, cutting and spreading the ink perfectly and giving 25 to 33 per cent better distribution than any other press in the market. All form and table rollers are interchangeable and are easily removed.

C. B. COTTRELL & SONS COMPANY

NEW YORK, N. Y. WESTERLY, R. I. CHICAGO, ILL.

U. S. A.

Representative in Mexico:
U. S. PAPER EXPORT ASSOCIATION
1a Revillagigedo No. 1
Mexico City

Representative in Cuba:
HOURCADE CREWS Y CA.
Muralla 39, Havana

PREPARATION



is a commendable quality; the successful printer has it in his composition, he is one of those fellows who practice "DO IT NOW"; the happy-go-lucky one puts off not only until to-morrow, but until he can't help himself — every philosopher since Adam's time has preached on the results, so there is nothing new to be said about it. It is wonderful how many "DO-IT-NOW" men there are conducting printing-offices. Some are so far ahead of their fellows as to have had their orders for

WINTER ROLLERS

in our hands immediately after September first. They have their stock in hand seasoning and fit for use, ready to put on the press at the very first sign of cool

weather. The general printing trade is prophesying an unusual business for this year. RUSH! RUSH!! RUSH!!! will undoubtedly be the orders attached to requisitions for printing; can you afford to chance delay while waiting for softer rollers? As you must buy, order them now, let them season while waiting for cool, snappy weather. **DON'T USE THEM UNTIL WE HAVE IT.**

Most printers think ours are the best, and I sincerely believe you would be converted to the same idea if YOU gave us your this season's order. Will you?

Herbert M. Bingham

BINGHAM BROTHERS CO.

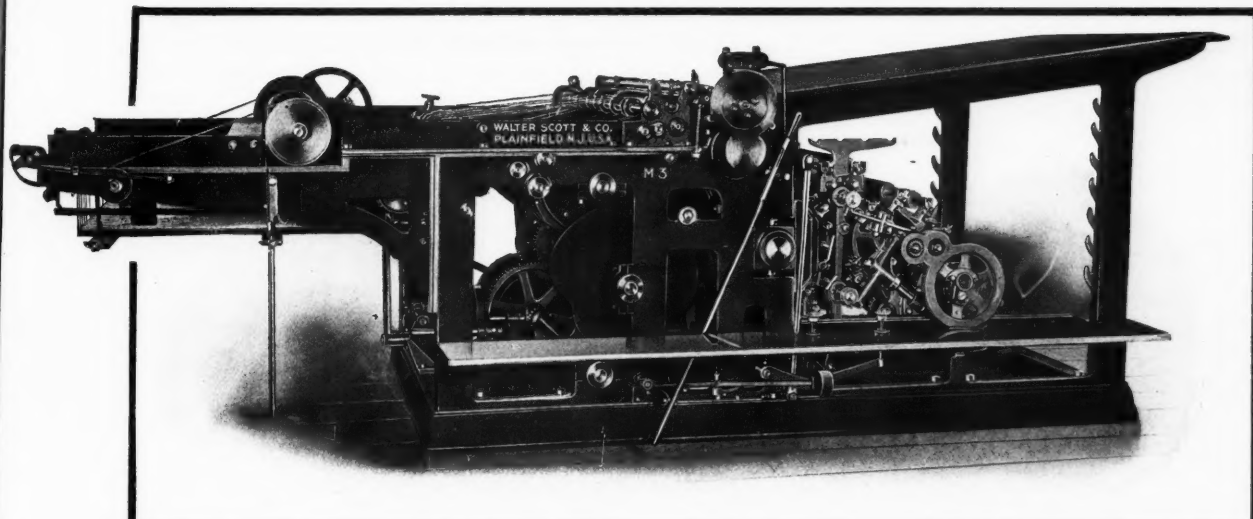
FOUNDED 1849

ROLLER MAKERS

NEW YORK - - - - - 406-408 Pearl Street
PHILADELPHIA - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland





IT CERTAINLY WILL PAY YOU
TO LOOK AT THE
*SCOTT SHEET-FEED TWO-REVOLUTION
ROTARY PRINTING MACHINE.*

This machine is producing each working day of nine hours twenty to twenty-three thousand printed sheets up to 46 x 60 inches.

Compare this output with that of your flat-bed and you will see that it does the work of two of them.

THE QUALITY OF WORK

printed on this machine equals that of the flat-bed, if it does not surpass it. There is no wear on the plates, and no vibration to the floor.

DO NOT PUT THIS MATTER

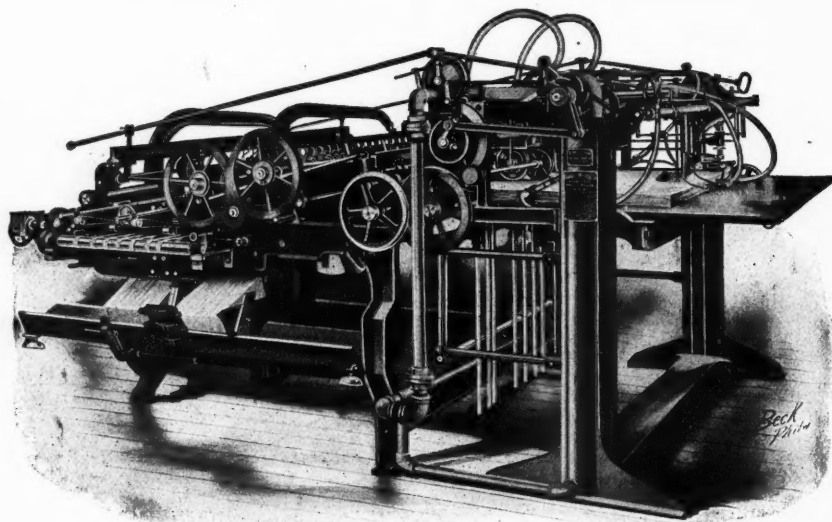
off for future consideration, but write *now* to our nearest office for descriptive circular and further information about this machine.

WE ALSO BUILD A SIMILAR MACHINE THAT PRINTS TWO COLORS.

NEW YORK OFFICE, . . . 41 Park Row
CHICAGO OFFICE, 1643 Monadnock Block
ST. LOUIS OFFICE, 319 N. Fourth Street
BOSTON OFFICE, . . . 7 Water Street
Cable Address, WALTSCOTT, New York



Walter Scott & Co.
Plainfield, New Jersey, U. S. A.



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

King Automatic Feeder

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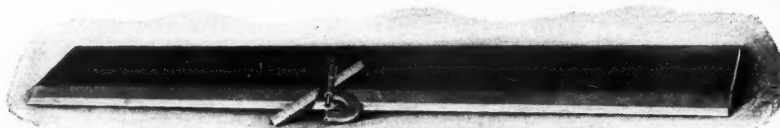
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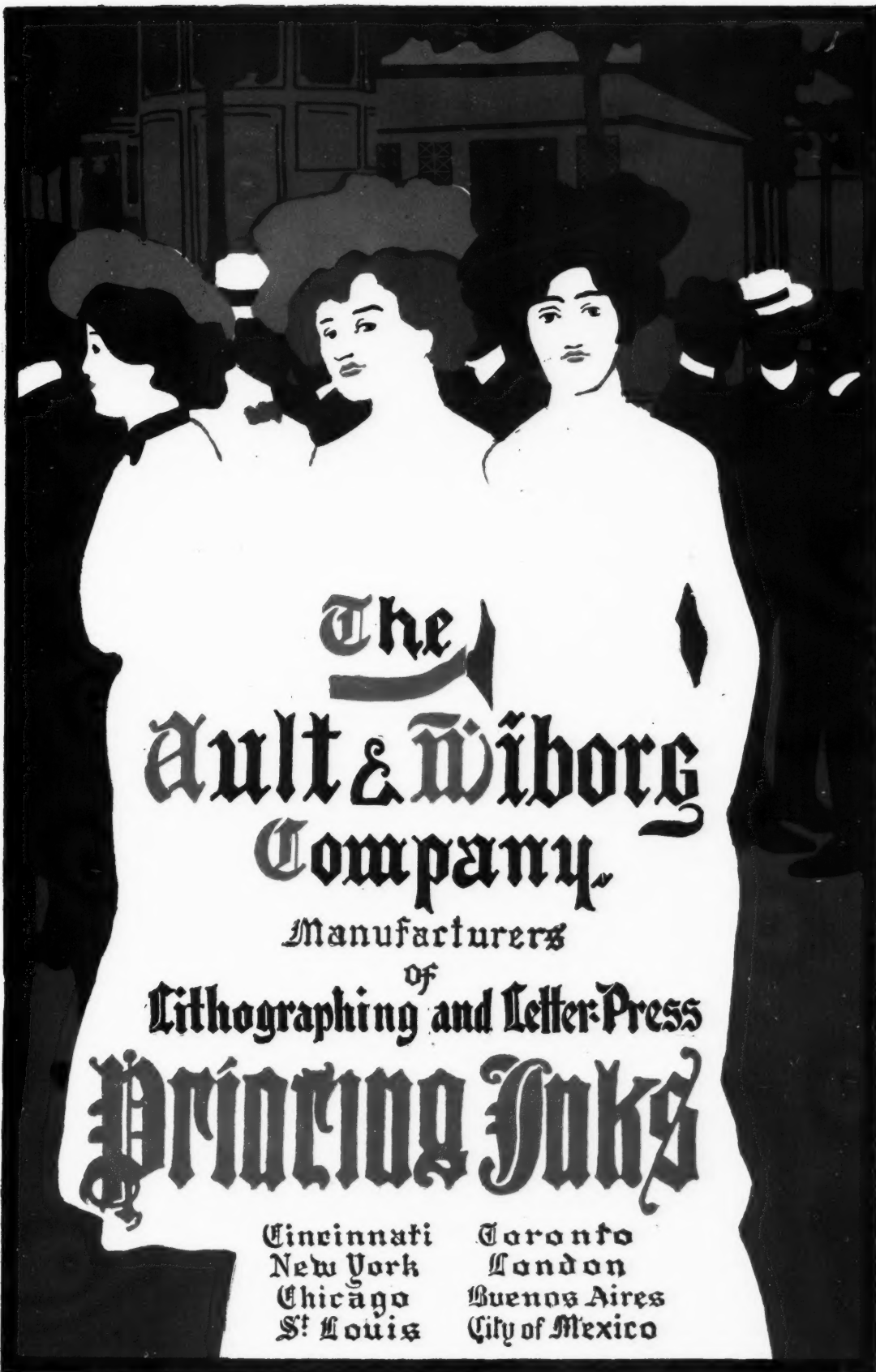


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plain, the Trust
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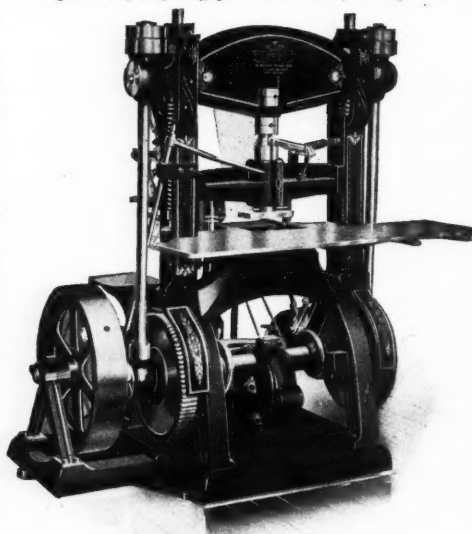
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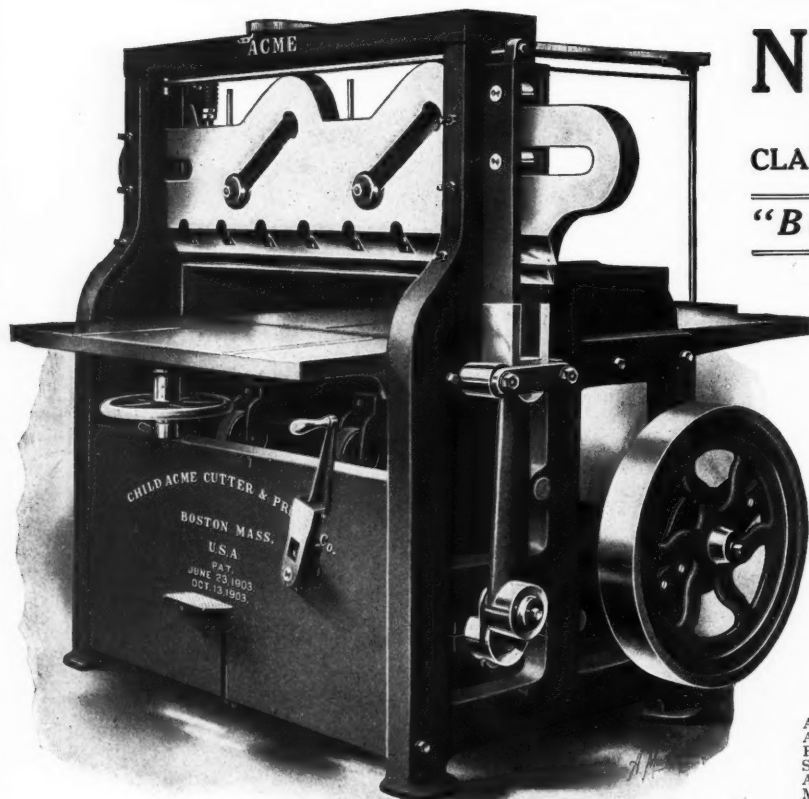
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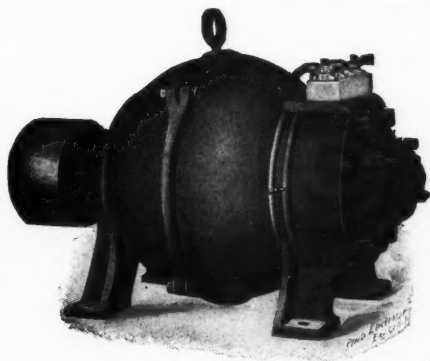
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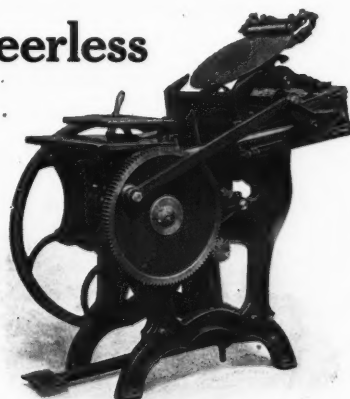
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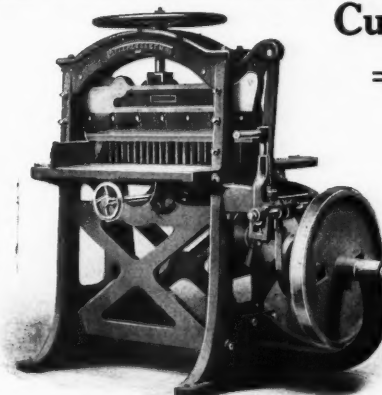
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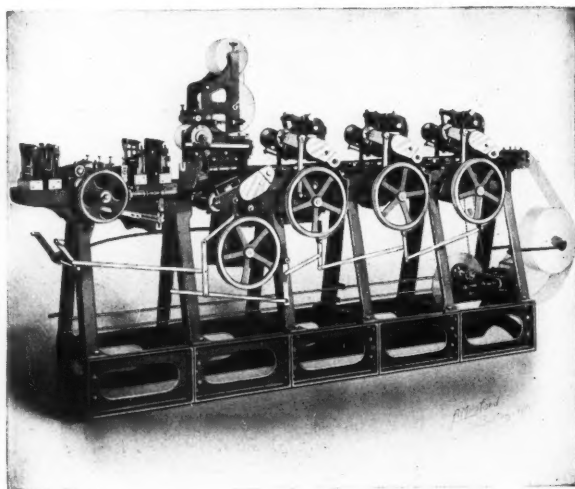
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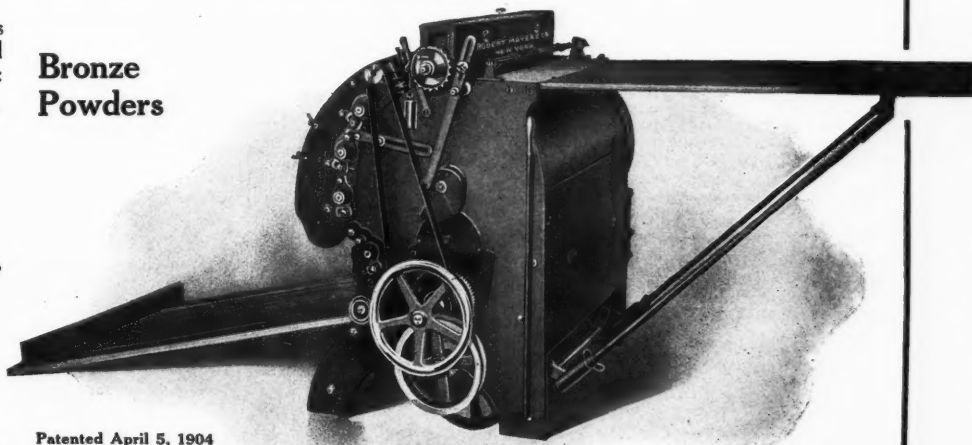
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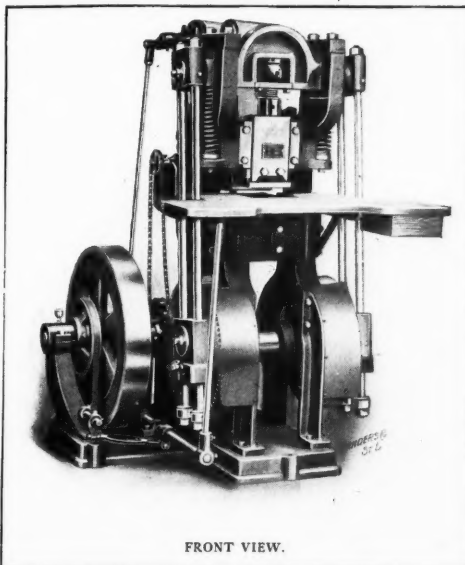


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Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

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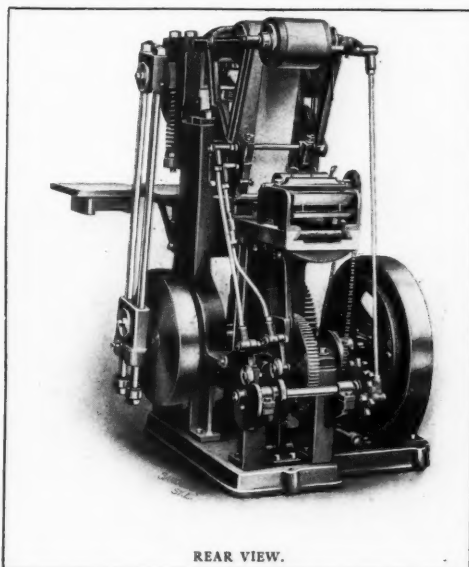
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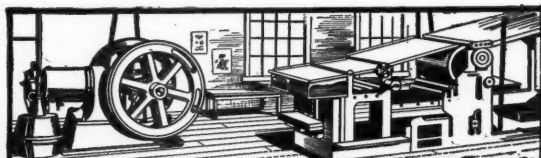


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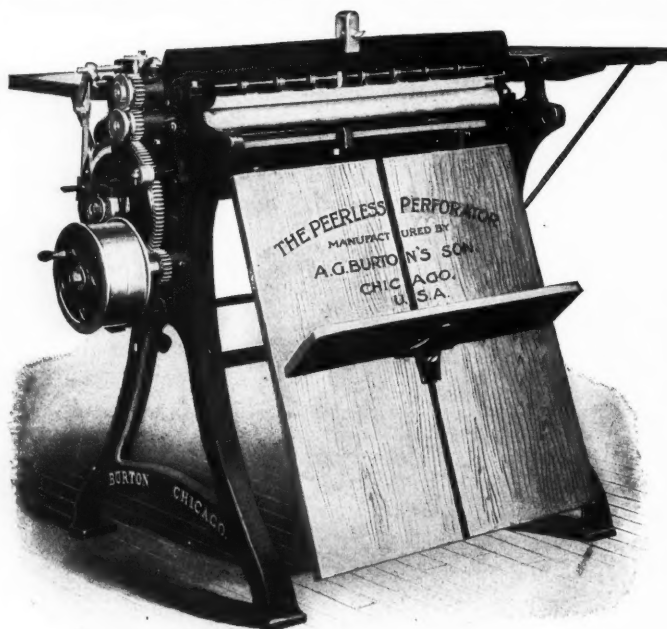
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Courtesy of Frank Edson Perkins.

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Buzzard Bays

Potage Henriot

Olives Radishes Celery

North Carolina Shad, au Four, St.

Augustine

Potato Croquettes

Larded Tenderloin of Beef, aux Cepes,

Catalane

Haricots Verts Grilled Tomatoes

Sorbet

Ruddy Duck, Roasted, Fried Hominy

Salade de Saison

Fancy Ice Cream

Assorted Fruit

Cheese

Café Noir

Cigars

Wine

PROGRAMME

1. HANDEL—Concerto grosso in G minor

a. *Larghetto affettuoso: Allegro ma non troppo*

b. *Musette (Allegretto)*

c. *Allegro con fuoco*

2. BACH—Concerto for two Violins, and Strings

a. *Vivace*

b. *Largo ma non tanto*

c. *Allegro*

MESSRS. G. DANNREUTHER AND F. LORENZ SMITH

3. MONSIGNY—Chaconne

INTERMISSION

Twenty minutes

4. VAN GOENS—Cantilene for Violoncello

MR. PAUL KEEFER

5. GRIEG { a. *Melody*
b. *Wedding day of Trodhangen (transcribed for Strings by Mr. Robert Reitz)*

6. MENDELSSOHN—Octette, op. 20, in E flat major

a. *Allegro con fuoco*

b. *Andante*

c. *Presto*

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STEVENS INSTITUTE INDICATOR

may be governed by the general formula for the efficiency of any vane (Rankine):

$$E = 2 \left[\frac{u}{v} \cos a - \left(\frac{u}{v} \right)^2 + \frac{u}{v} \cos \gamma \sqrt{1 + \left(\frac{u}{v} \right)^2} - 2 \frac{u}{v} \cos a \right] \quad (A.)$$

Before being able to use this formula it is necessary to find a value of v (jet velocity). This is possible by using the formula

$$v = \sqrt{2g} \text{ (power of 1 pound steam, under these conditions). } \quad (B.)$$

Noting that approximately $V = \sqrt{2g \times H}$.

The indicated power per pound of steam expanding from and to certain pressures may be represented by the formula:

$$W = 10 P_1 V_1 \left[1 - \left(\frac{P_2}{P_1} \right) \right] \text{ in foot-pounds per hour. } \quad (C.)$$

This is possible for we may assume the line of expansion of the steam to be adiabatic, hence $P_1 V_1 = P_2 V_2$.

Using the above formula we have:

$$P_1 = 149.8 \times 144.$$

$$V_1 = 2.98 \text{ at } 149.8 \text{ pounds per square inch absolute.}$$

$$P_2 = 149.8.$$

$$V_2 = 2.035.$$

Now substituting in formula (C) we have work in foot-pounds:

$$W = 10 \times 149.8 \times 144 \times 2.98 \left[1 - \left(\frac{2.035}{149.8} \right) \right] = 225,000$$

foot-pounds.

Now substituting this value in formula (B) we have:

$$v = \text{velocity of jet} = \sqrt{32 \times 2 \times 225,000} = 3,792 \text{ ft. per sec.}$$

To find u (the bucket-velocity) we have: speed multiplied by circumference in feet = $\frac{2 \times 3.1416 \times 19.7 \times 11,400}{12 \times 60} = 982 \text{ ft. per second.}$

Now substituting in formula we have:

$$\frac{u}{v} = \frac{982}{3792} = 0.259 \left(\frac{u}{v} \right)^2 = 0.067.$$

$$\cos a = \cos 20^\circ = 0.93969.$$

$$\cos \gamma = \cos 32^\circ = 0.84805.$$

178

Linotyped in 11-point Scotch.

By Permission, Stevens Institute Indicator.

4th Month. APRIL, 1905. 30 Days.

K	D	DAY.	MORNING LESSONS.		EVENING LESSONS.	
			Job 32	Mark 8, 22	Josh. 7	1 Cor. 14, 26
1	Sa	22d Day of Lent.....			Dan. 6	Phil. 1 Luke 6, to 20
2	A	4th Sunday in Lent.	Mic. 6	John 5, 24		2 Cor. 2 6
3	Mo	23d Day of Lent.....	Job 38, to 19	Mark 9, 33	1 Sam. 3	
4	Tu	24th Day of Lent.....	— 38, 19	— 10, to 17	— 4	
5	W	25th Day of Lent.....	— 39	— 10, 17, to 35	— 16	
6	Th	26th Day of Lent.....	— 40	— 10, 35	— 28, to 21	
7	Fr	27th Day of Lent.....	— 41	— 12, to 18	2 Sam. 24, to 15	
8	Sa	28th Day of Lent.....	— 42	— 12, 18	— 24, 15	1 Thes. 2
9	A	5th Sunday in Lent.	Zech. 13	Luke 21	Dan. 7, to 19	Phil. 3 Luke 8, 40
10	Mo	29th Day of Lent.....	Deut. 28, to 15	Luke 11, 29	1 Kgs. 9, to 10	2 Thes. 2
11	Tu	30th Day of Lent.....	— 28, 15, to 47	— 12, to 22	— 10, to 14	Heb. 3
12	W	31st Day of Lent.....	— 28, 58	— 12, 22, to 41	2 Kgs. 6, to 24	— 5
13	Th	32d Day of Lent.....	— 30	— 12, 41	— 22	— 6
14	Fr	33d Day of Lent.....	Jer. 13, to 15	John 5, to 24	Ezra 9	— 8
15	Sa	34th Day of Lent.....	— 13, 15	— 12, 20	Jer. 18, to 18	— 10, 28
16	A	Sunday before Easter.	Zech. 9, 9	Matt. 26	Dan. 9	John 11, 47, to 12, 20 Luke 11, 29
17	Mo	Monday before Easter...	Gen. 3, 20, to 4, 17	John 14	Num. 20, to 14	1 Cor. 10, to 12
18	Tu	Tuesday before Easter...	Num. 21, to 10	— 15	Lev. 16, 6, to 25	Heb. 9, to 16
19	W	Wednesday before Easter...	Zech. 11	— 13	Gen. 37-3, to 29	1 Pet. 1, to 22
20	Th	Thursday before Easter...	Ex. 16, 4, to 16	— 6, 27	— 14, 14	Heb. 7
21	Fr	GOOD-FRIDAY (a).....	Gen. 22, to 19	— 18	Isa. 52, 13, and 1 Peter 2	
22	Sa	Easter-Even (b).....	Isa. 38, 9 to 21	Luke 23, 50	Ex. 13	Heb. 4
23	A	Easter-Day. (c)	(d) Ex. 12, to 29	Matt. 28	Ex. 15, to 22	Acts 2, 22
24	Mo	Monday in Easter-Week.	Ex. 15, 22	Luke 24, to 13	Job 19	Mark 16
		Tuesday in Easter-Week.	Isa. 26, to 20	John 21, to 15 to 22	2 Kgs. 13, 14, to 22	John 21, 15
25	Tu	St. Mark.....	— 62	Mark 1, to 21	Ezek. 1, to 15	Acts 12, 24, to 13, 14
26	W	.....	1 Sam. 17, 55, to 18, 17	Luke 16, to 19	1 Sam. 19	1 Thes. 1
27	Th	.....	— 20, to 18	— 16, 19	— 20, 13.	— 2
28	Fr	Fast.....	— 21	— 17, to 20	— 22	— 3
29	Sa	.....	— 23	— 17, 20	— 24, and 25, to 2	— 4
30	A	1st Sunday after Easter.	Isa. 43, to 22	Acts 1	Isa. 48, to 20	1 Cor. 15, to 23 Luke 18, to 18

(a) Proper Psalms, Morning, 22, 40, 54; Evening, 69, 88.

(b) Proper Psalms, Morning, 4, 16, 17; Evening, 30, 31.

(c) Proper Psalms, Morning, 2, 57, 111; Evening, 113, 114, 118.

(d) The Old Testament Lessons appointed for Easter-Day may be interchanged, the one for the other, at the discretion of the Minister.

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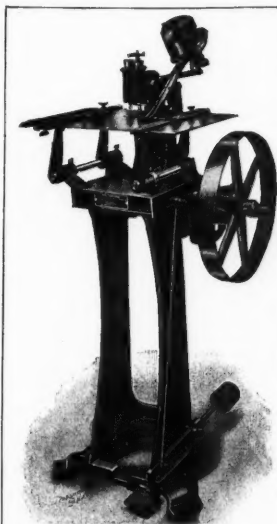
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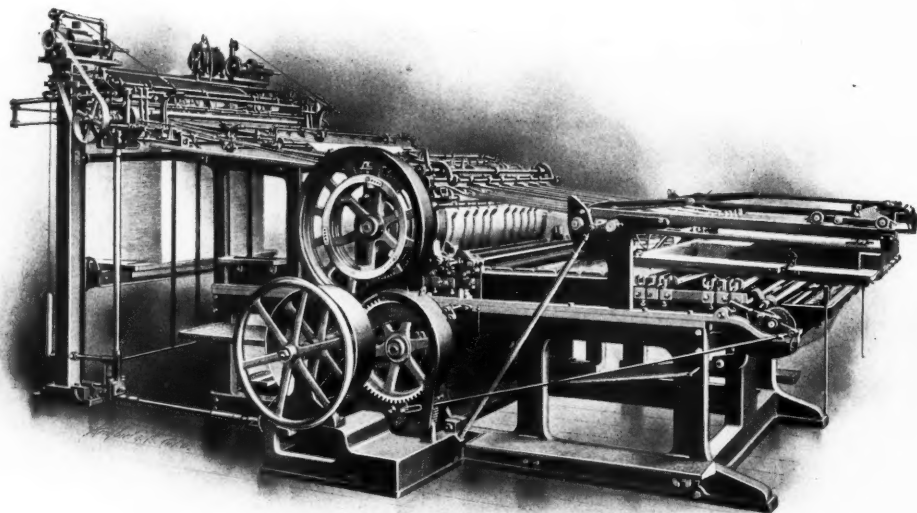
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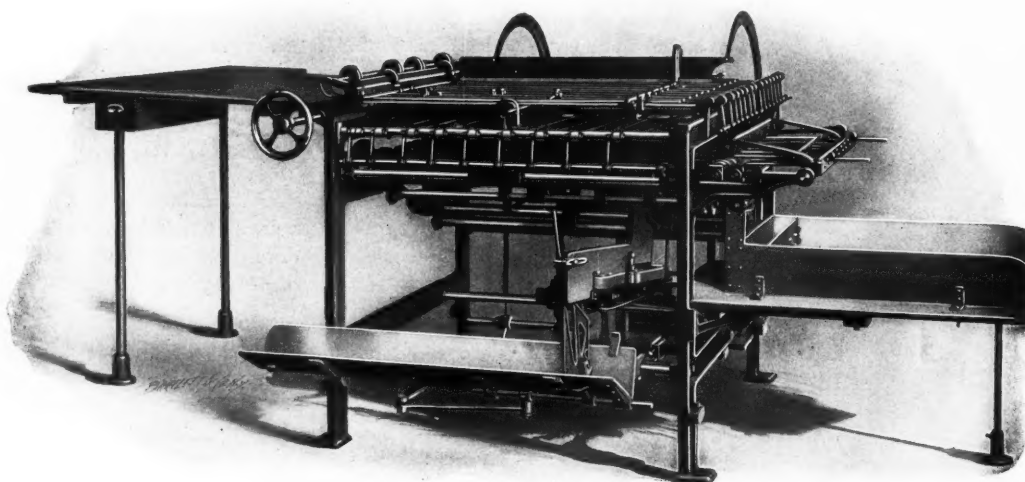


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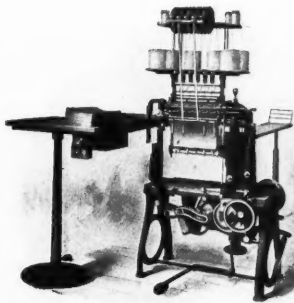
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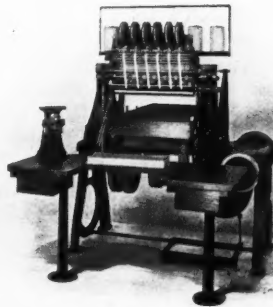
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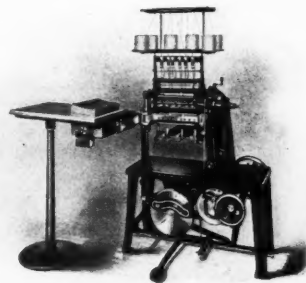
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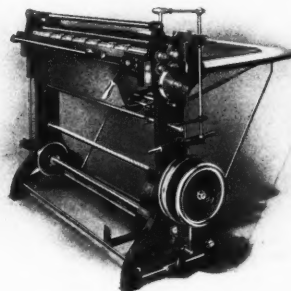
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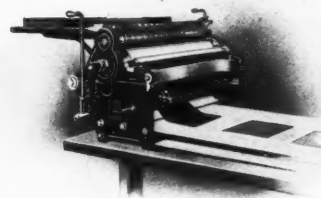
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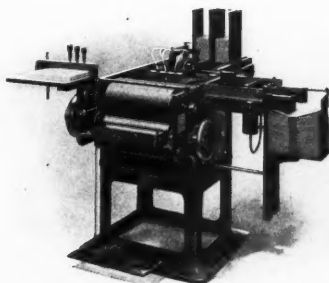
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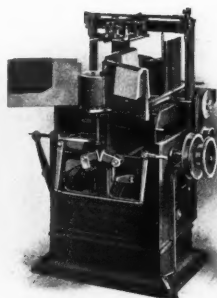
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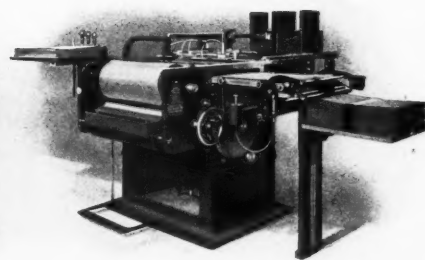
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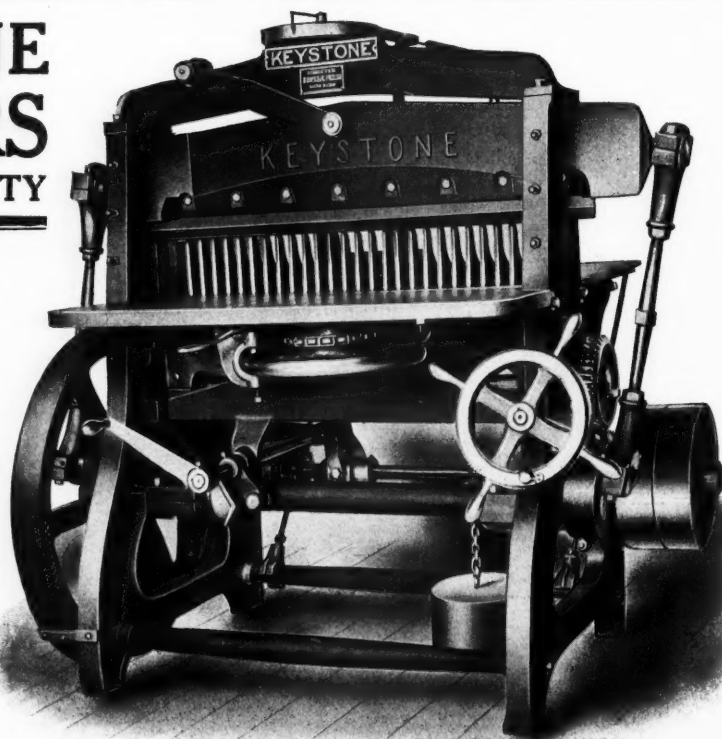
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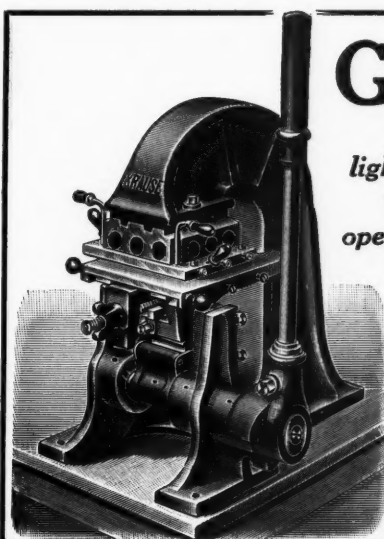
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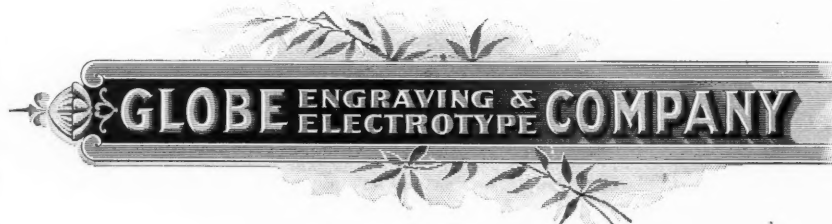
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light work
With
open frame*

Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
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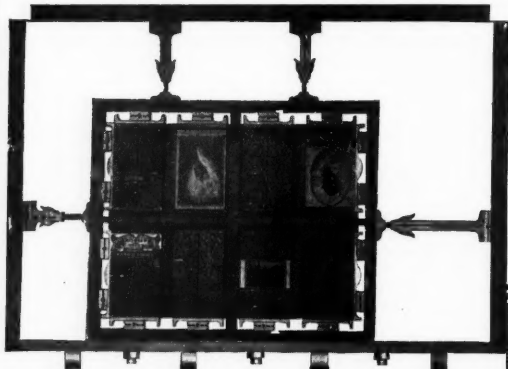
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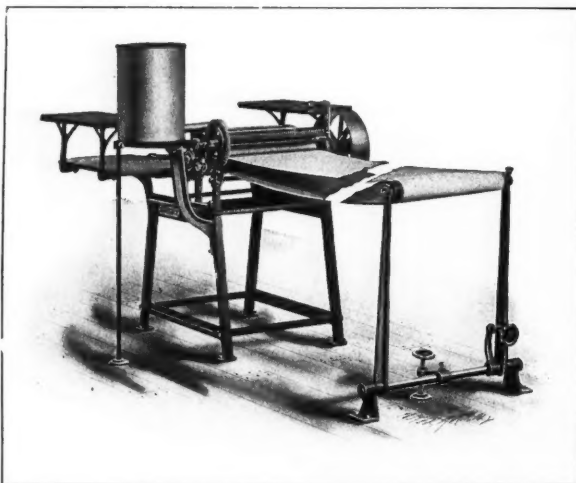
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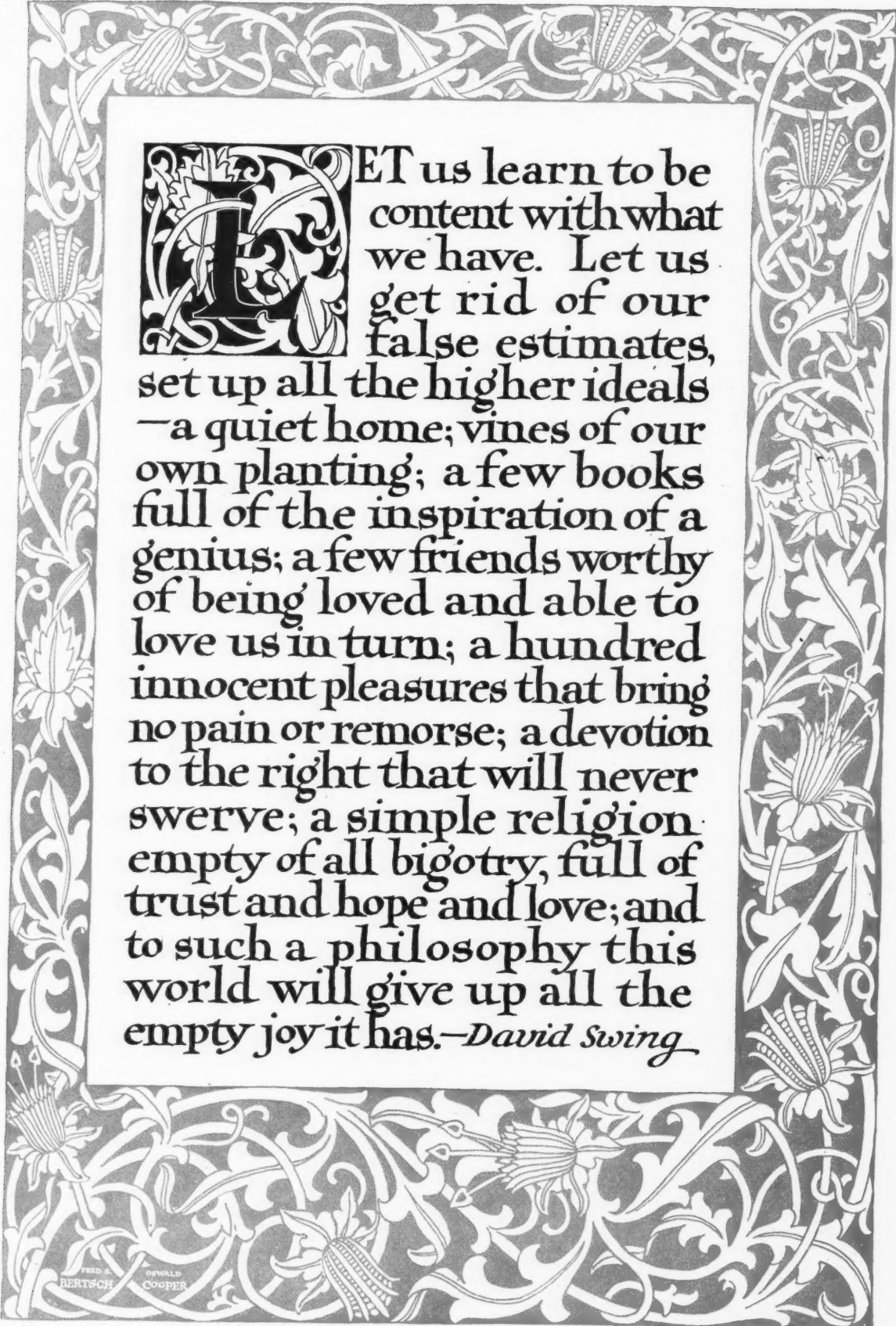
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The Inland Printer

October

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVIII. No. 1.

OCTOBER, 1906

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DISCURSIONS OF A RETIRED PRINTER.

NO. IV.—BY QUADRAT.

FIRST TYPE CAST IN AMERICA.—THE EARLIER TYPEFOUNDERS—ORIGINS OF EXISTING TYPEFOUNDRIES.—FIRST TYPE AND PRINTING-PRESSES MADE IN THE WEST.—AMERICAN ORIGINS OF METAL SHAVING MACHINES, STEREOTYPE BLOCKS AND TYPE-CASTING MACHINE—THE WEALTHIEST TYPEFOUNDER.



O enter the typefounding business in the times prior to the introduction of the typesetting machine no great amount of capital was required. The chief difficulty was in securing materials, for typefounders jealously guarded their punches, and seldom could be induced to sell; so when a man was rated a good typefounder, we are to understand he was a good punchcutter. Ability to cut satisfactory steel punches was more necessary than capital.

Printing, as every reader of this journal is presumed to know, was first practiced in the British North American colonies at Cambridge in 1639, nearly a century after the Spaniards introduced printing in Mexico, but it was not until 1768 that Mitchelson, a Scotchman, arrived in Boston with typemaking apparatus, and attempted to do business; failing, however, to get support. He probably cast some type, but no record of it exists.

There is preserved in the State archives of Connecticut a specimen sheet of the first type known to have been made in America. This was a long primer font, and the specimen consists of a petition, dated October, 1769, setting forth that Abel Buel had succeeded in making type, but lacking the money necessary to purchase the apparatus needed, he asks the general assembly to authorize him to raise the funds by means of a lot-

tery. The assembly eventually loaned him £100, with a promise of another £100 after he had been making type a year, the loans to run for seven years. The State records show that £100 was repaid by Abel's wife, Aletta, in 1777, at which date she did not know where her husband was, and doubted if she would ever see him again. But Buel turned up again. His type was well cut, but he was too busy a man to cast much of it. Born in Connecticut, he was the prototype of Sam Slick, a jack-of-all-trades and pretty good at all. He was probably a printer, for in 1766 he was pardoned from a life sentence for counterfeiting the State's paper currency. After this he invented a method of polishing crystals and precious stones, became an undertaker, and then a singing master, in which capacity he was brought before the magistrates for shocking the community by desecrating the meeting-house by introducing a bass viol into the choir, causing the deacons some query as to whether Abel should not be renamed Cain. One year after he got his loan of £100 he was arrested for having, with others, pulled down and destroyed a leaden statue of George III. in New York, and for combining disloyalty to his king (or patriotism to his country, if you prefer) with mercenary motives, a large part of the statue being found on his premises in the process of transformation into type. Perhaps this was the time his good wife lost him, for he became an active and persistent rebel. He was one of the famous Boston Tea Party, served a cannon at Concord and Lexington,

was wounded at Bunker Hill, and at one time was imprisoned on the British prison ships in Wallabout Bay, Brooklyn. After the revolutionary war he was employed to map the coast line from Maine to Florida, and then he had charge of a mint for the State (coining pennies), constructing the coining apparatus himself. He visited England, studied cotton spinning, and, buying the necessary machinery, erected the second cotton mill in America, at New Haven — the first being at Pawtucket, Rhode Island, in a building that was still standing twenty years ago, and probably is there yet. The first American typefounder's picturesque but useful career ended in 1825, at the age of seventy-five.

The first typefoundry in America was started in 1772 by the son and successor of Christopher Saur, a printer from Germany who, in 1735, had established a printing and publishing business for works in the German language at Germantown, Pennsylvania. In 1740 the father imported matrices and apparatus for casting a pica font for the first Bible printed in German in America, which was kept standing. The son anglicized his name to Sower, added an English department to the business and English matrices to the foundry, and increased it to large proportions for that period, operating its own paper mill and ink factory. An edition of the pica German Bible printed in 1776 was seized and used for gun wads in the battle of Germantown. Two imprints were used — Saur on German publications and Sower on the English. Descendants of this enterprising family are still connected with the publishing business in Philadelphia. Biographical dictionaries and other works of reference are unanimous in conceding to the Englishman, Robert Raikes (1735-1811), the honor of establishing the first Sunday-schools. A statement to this effect, and adding that Clark & Raser, printers, of Philadelphia, were the first to print Sunday-school books in America in 1813, appeared in a Philadelphia journal, and immediately drew out the following letter from Christopher E. Sower, a descendant of the first American typefounder, dated June, 1882: " . . . This is a mistake growing naturally out of the English assumption that Sunday-schools were unknown until Robert Raikes originated his, and nurtured by our American habit of ignoring the non-English pioneers in the settlement of our country. Sunday-schools were so common in Pennsylvania nearly half a century before Raikes commenced his, that even Sunday-school buildings were erected for their accommodation. One built by the Schwenkfelders as early as 1740, in (now) Montgomery county, was still standing a few years ago. I have in my possession not only Sunday-school books, but Sunday-school tickets printed in Philadelphia in 1747 and thereabouts when Raikes was

an infant." Having seen and examined these works of the Saur press, I feel warranted in requesting our English friends to concede priority in this important religious development to the good old commonwealth which was granted to William Penn in fee simple, with all its unguessed wealth of oil and coal and iron, for the annual charge of two beaver skins and one-fifth of all the gold and silver found therein. Messieurs Encyclopedists, take notice!

Next in order of time came Jacob Bay, who cast and sold type in Philadelphia in 1774, and "John Baine and Grandson in Company" (so ran the firm's name), who established another letter foundry in the same good city in 1788. A copy of the Baine specimen sheet, printed in Edinburgh in 1787, is in the library of the American Antiquarian Society at Worcester, Massachusetts. Baine had been a partner with Alexander Wilson, the first Scotch typefounder (Glasgow, 1742), whose business is still in operation in Edinburgh under the style of the Marr Typefounding Company. Baine separated from Wilson in 1749, and conducted his business first in London, then in Edinburgh. He sent his grandson to America to "spy out the land," and then he came to Philadelphia, where he died in 1790, aged 77; whereupon his grandson relinquished the business. Isaiah Thomas, in his "History of Printing in America" (Worcester, Massachusetts, 1810), says that the Baines were good workmen and had full employment. Next to appear on the scene was Adam Gerard Mappa, who brought a typefoundry from Holland, his native land, to New York in 1791, where he continued until 1796. Benjamin Franklin Bache, grandson of our great Benjamin of honored memory, owned a small typefounding outfit that his grandfather had purchased in France during the time he represented the revolted colonies at the court of Versailles.

In 1793 Archibald Binny, a Scotchman from Edinburgh, arrived in Philadelphia with the tools of a typefounder and a knowledge of typemaking. A year later James Ronaldson, also from Edinburgh, and a man of capital, arrived and started a biscuit bakery. In 1796 the biscuit bakery was destroyed by fire, and young Binny, who had been working around and studying the type business, persuaded Ronaldson to go into the business with him. Binny's equipment was credited as an investment of \$888.88. The new firm evidently had far-reaching plans, for it at once began to acquire the plants of its competitors, and finally absorbed them all. Sower and Mappa sold to Binny & Ronaldson, Mappa entering their employ, where he remained seven years. In 1799 John Baine's apparatus and matrices were purchased for \$300, evidently a bargain; and as no further authentic

mention is found of Jacob Bay, it is supposed that his outfit was also acquired. In 1806 the letter founding apparatus of Benjamin Franklin, which had been stored for some years, was offered to Binny & Ronaldson, and Binny was so anxious to acquire it that he went for it the same day and trundled it home in a wheelbarrow, thus emulating the original owner, who, even after he had become the most famous American of his day, was frequently seen on the streets of Philadelphia with his wheelbarrow, carrying merchandise to and from his shop. These purchases disposed of all

the unit of coinage in 1785, but the first American dollar was not coined until 1793. In 1810 Binny patented an improvement on the hand mold that materially increased the output of a caster. Although an experienced typefounder he admitted that he found the tools brought from France by Franklin were more ingenious than the typefounding appliances used by English-speaking typefounders. During the war of 1812 Binny & Ronaldson cast balls and buckshot, charging "two shillings a pound" for balls and "four shillings a pound" for buckshot. A memorandum in an office



THE PRINTERS' HOME, COLORADO SPRINGS, COLORADO.

competition, and Binny & Ronaldson enjoyed a monopoly until 1810. Lockwood's "Dictionary of Printing and Bookbinding" (New York, 1894), an incomplete, inexact and contradictory publication, states that Sower's letter foundry passed into the hands of Justus Fox, and upon his death was removed to Baltimore, where it was in operation down to 1817. Binny & Ronaldson's account books prove the purchase by that firm, and, writing in 1878, Thomas MacKellar, a successor of Binny & Ronaldson, says, "and some of the matrices (Sower's) remain in the possession of the house until this day." Binny & Ronaldson did an extensive business and became wealthy. In 1797 they manufactured the first dollar (\$) sign ever made. The Continental Congress adopted the dollar as

copy of one of their specimen books shows that they had five hundred and forty thousand pounds of lead on hand at one time in that year. The earliest known specimen book of Binny & Ronaldson is of 1809; others were issued in 1812, 1814, 1816 and 1822. These books came into the possession of the American Type Founders Company in 1892, and are doubtless preserved by it. Binny withdrew in 1815 to go into stockraising, and the specimen book of 1816 contains a eulogy of him written by James Ronaldson, who continued the business alone until 1823, when he retired in favor of his brother Richard, devoting himself to his houses, for he had many tenants, and to his cotton mill of one thousand two hundred spindles and to various philanthropies among crippled and orphan

children which did credit to his good old bachelor heart. He died in 1842, but the letter foundry passed by purchase into the possession of Lawrence Johnson and George F. Smith in 1833, thereafter to be known as the Johnson Type Foundry and to become the foremost in the world, of which more anon.

In 1805 William Wing of Hartford conceived the idea, erroneous but frequently recurring in the history of typemaking, of casting a number of types at one operation by a machine. A patent had been taken out in Scotland for casting from a matrix containing several characters and sawing them apart, using a hand mold. Wing's patent provided for casting from twenty to thirty types at one time from one matrix, the types leaving the mold in one piece, each type attached to a shank, like the teeth on a comb. Wing was sublimely ignorant of the art, not even having seen a hand mold, but he interested Elihu White, also of Hartford, in the experiment, and White was persistent and soon took the whole burden on his misguided shoulders. In 1810 White had laboriously and expensively learned what he didn't know about casting type, but his appetite was whetted, and he determined to go into the business *a la* Gutenberg. He had in his employ three first-class Yankee mechanics—Oliver Wells, Edwin Starr and Nathan Lyman, all of whom were destined to own letter foundries of their own; but none of them had seen a type mold, and the only molds on American soil were carefully guarded in Binny & Ronaldson's monopolistic foundry. Diplomacy was used; Starr was sent to Philadelphia to ask for employment, representing that he had quarreled with White, and was ready to disclose the secret of Wing's wonderful new machine. The Scotchmen were cautious and hesitated, but at that point they received an indignant letter from White denouncing Starr's perfidious conduct, asking them not to employ him, and cautioning them not to use any information imparted by Starr. This trick persuaded Binny & Ronaldson of the truth of Starr's story, and they hired him. He duly described the machine that had proved a failure, while he secretly copied the hand mold that was the initial step from which sprung the present Farmer foundry of New York, the Cincinnati Type Foundry, and the erstwhile Lyman foundry of Buffalo. White and his assistants speedily made duplicates of the mold, and the same year moved to New York. In 1825 one William M. Johnson persuaded White to experiment with a machine to cast type singly. This machine was the first that got on the right track, but it never proved a complete success, although it was used until Bruce's machine superseded it. White was the first to

make and sell machine-cast type. Its defect was lack of solidity, weighing about fifteen per cent less than hand-cast. It was so porous that particles of metal fell from the types as they were lifted. Making a virtue of necessity, White advertised this lightness as a merit, "giving the purchasers more for their money." The present corporation of A. D. Farmer & Son Company, better known as Farmer, Little & Co. (1861), is the direct successor of Elihu White, following a son, H. T. White, and then Charles T. White & Co.

In 1817 Elihu White sent Oliver Wells to start a branch foundry in Cincinnati, which eventually incorporated as the Cincinnati Type Foundry, the first in the West. Oliver Wells was succeeded by his son Horace, and Horace by his son Charles, who died in 1885, when Henry Barth, who had been identified with the concern for many years, took the management, which he still retains under the present owner, the American Type Founders Company, of which he is a director. Henry Barth is a distinguished mechanic of inventive genius, and the originator of the first thoroughly successful automatic typesetting machine, on which more than half of the American type product is now cast. The Cincinnati Type Foundry not only made the first type in the West, but all the first type cases and stands and printers' wood goods and galleys, and the first hand, job and cylinder presses. Many printers will remember the Wells jobbers and cylinders, and their hand press with the bed rolling on wheels (a belated invention that would have made a hit in the days prior to the invention of the cylinder press), and the Army Press which was designed for use in armies in the field.

This excellent and successful foundry was in its day the most complete manufacturer of printers' requirements in America. Oliver Wells was a fine all-around mechanic, and so was his son, and Henry Barth kept up the high standard of originality and thoroughness. The Wells were descendants of Thomas Wells, the royal governor of Connecticut, who arrived in 1636, and Lincoln's Secretary of the Navy, Gideon Wells, and Darius Wells, the inventor of wood type and the routing machine, of whose great services to printers more will be said in another article, belonging to the same family. In 1832 White started a letter foundry in Albany, under the management of Nathan Lyman, and moved it to Buffalo in 1835. It was known as the Buffalo Type Foundry, and Lyman became the owner. He died in 1873, leaving the business to a son, who sold it to the American Type Founders Company in 1892, at which time type ceased to be made in Buffalo. Edwin Starr, with a brother, started a letter foundry in Pittsburgh in 1820, but it was short-lived. Elihu White

was not in any way interested in Starr's venture in typefounding.

The next letter foundry of importance to be established was that of David and George Bruce, two printers from Scotland, who to their printing business in New York added the first successful stereotype foundry in the new world in 1812. Failing to persuade the typefounders to cast type with deep counters to favor the stereotype matrices, typefounders of that period viewing plate-making with suspicion as being likely to

casting all over the world. George Bruce, like his brother, was a self-taught typemaker, but he built up one of the greatest and best letter foundries of his time, famous for the beauty and quality of its romans, its progressiveness and thoroughness. George Bruce was a famous punchcutter, and the finest series of script (from a technical view) ever cut is the work of his hands. When his prospering business and wise investments in real estate had made him the wealthiest typefounder in history, he still found his chief pleasure in improving his



RESTING-PLACES AT THE HOME.

decrease the demand for type, the Bruces started in 1813 to make their own type. David Bruce invented the metal-shaving machine now used by electrotypers and stereotypers, superseding the inaccurate and slow turning lathe, thus enabling stereotypers to make plates flat and accurate in height; and he also invented the mahogany stereotype blocks ever since used for securing flat plates on printing-presses. The Bruces first abandoned printing, then stereotyping, for letter founding and had phenomenal success. David retired to his New Jersey farm in 1822. His son, David, Jr., learned the printing trade and then typefounding with his uncle, and in 1838 invented the first successful typecasting machine, greatly improving it in 1843, which speedily superseded hand-

type-faces and adding new faces with his own adept hands. When setting up the first specimen of Bruce's canon script the printer used the phrase, "These Plain Capitals for this Canon Copperplate Script are unequalled in Elegance by any Other Font of Writing Script." When the veteran typefounder saw this he wrote under the specimen, after marking it approved, "Oh, will truth excuse such vanity!" and the printer, taking this for new copy, added and printed the line, and so it was sent forth to the customers. David and his son and George Bruce were splendid men. George died in 1866, aged 85, and was succeeded by his son, David Wolfe Bruce, under whose control the business dwindled away. At his death he bequeathed it to three old employees, and they soon

disposed of it to the present owners. The firm names, successively, have been D. & G. Bruce, George Bruce & Company, George Bruce's Son & Company, and The Bruce Type Foundry. Theodore L. DeVinne printed a specimen book for David W. Bruce that is unique in so far that the whole of DeVinne's "History of Printing" is embodied in it, set so as to show all the sizes of all the series of body letter made by the foundry. Its pages are all printed on one side of the sheet only, but so folded that the blank pages are not visible. Those who possess this book should preserve it, for as time passes it will increase in value both on account of its merits as a specimen book and as a curiosity of typefounding enterprise.

Three other foundries established in the thirties of the last century remain to be noticed. Two of them, like Bruce's, developed from stereotyping businesses—the Boston Type Foundry and James Conner. The third was established in Boston in 1839 by Samuel Nelson Dickinson, born in Phelps, New York, 1801, and trained as a printer in Geneva, New York. He started a printing business in Boston in 1828. Miller & Richard of Edinburgh having accepted a design of his for a roman series, he was induced by that success to commence letter founding. His body fonts were much admired, and they established a reputation for the Dickinson Type Foundry which it has maintained to this day. Dickinson died in 1848, and his foundry was carried on by Michael Dalton and Sewell Phelps under the name of Phelps, Dalton & Co. Michael Dalton was a thorough typefounder and learned his trade in the Boston Type Foundry, of which Sewell Phelps, a printer, had been manager. Phelps died in 1864, aged 66, and the same year Dalton sold his interest, aspiring to *otium cum dignitate*, which he achieved, dying in 1879, aged 77, high in the respect of a community which had praised the same good qualities in Phelps. Both were born Bostonians. In 1892, still under the name of Phelps, Dalton & Co., it became a part of the American Type Founders Company. The Boston Type Foundry was a coöperative concern, the stock owned by the workmen. The manager was elected, and called "the agent." Succumbing to the fate of all coöperative concerns, the weak-kneed sold out, and one man secured a controlling interest, and elected himself agent. The first agent was Gorham Rogers, and he was succeeded by his nephew, John Kimball Rogers, a man of dignity, probity and education, who died in 1888, aged sixty-seven years. The Boston was one of the best American foundries, distinguished for quality and accuracy, and several men who achieved fame in other foundries found it an admirable school. In the seventies it established a branch in St. Louis,

which later on became world-famous as the Central Type Foundry. Two of its employees, Bailey and Gilbert, started the New England Type Foundry, which had a brief existence. When it was styled the Boston Type Foundry its foreman was James Conner, who saved the money he earned in that capacity, and in 1827 returned to New York, where he did things which the limits of this article compel us to defer the narration of until next month.

With the mention of foundries of minor importance, all of which have disappeared, such as Lothian's, Hagar's, Cortelyou's (grandfather of the present postmaster-general), all of New York; Allison & Smith's Franklin Type Foundry, of Cincinnati, Charles Smith being the practical typefounder and a brother of Richard and John F. Smith of MacKellar, Smiths & Jordan; John Ryan, of Baltimore, and Collins & McLeester, and Pelouze of Philadelphia, all the letter foundries of the time prior to the civil war have been put on the canvas, and our next article will give the histories of Conner's United States Type Foundry and of the Johnson Type Foundry, which under the control of Thomas MacKellar, the "grand old man" of the type industry, and the two Smiths, became the premier letter foundry of the world and added luster to the fame of these United States.

(To be continued.)

FRENCH RULES FOR ABBREVIATING METRIC SIGNS.

The French minister of public instruction has decided that all teachers throughout France are in future to employ the following distinctive abbreviations for the various weights and measures: For denoting length—myriamètre, Mm.; kilomètre, Km.; hectomètre, Hm.; décamètre, dam.; mètre, m.; décimètre, dm.; centimètre, Cm., and millimètre, mm. For areas—hectare, ha.; are, a., and centiare, ca. or m². For measures of bulk (timber), décastère, das.; stère, s. or m³, and décistère, ds. For measures of mass and weight—tonne, t.; quintal métrique, q.; kilogramme, kg.; hectogramme, hg.; décigramme, dag.; gramme, g.; décigramme, dg.; centigramme, cg., and milligramme, mg. For measures of capacity—kilolitre, kl.; hectolitre, hl.; décalitre, dal.; litre, l.; décilitre, dl.; centilitre, cl., and millilitre, ml. The use of the capital letters for the three largest denominations of length are intended to prevent confusion, and all the other abbreviations follow on uniform lines. The employment of full stops between the letters is officially abolished, and k. g. for kilogramme and m. m. for millimetre disappear.—*Consular Reports.*

NOW!

Get busy! To-day, not to-morrow, is the accepted time. If you would be a success, be one. No one is stopping you. Your hands and feet are not tied. You need not wait till some one drives up in a 40-horse-power automobile and invites you to ride with him to fame and glory. Hard work and a little common sense will do the trick. Get busy.—*Our Companion.*

Written for THE INLAND PRINTER.

WHY HAVE ANY COMPOUND WORDS?

BY F. HORACE TEALL.



TWO little girls, eight and nine years old, were playing a game of guessing words from their initial letters. "My ship is in," said the younger. "What is in it?" asked the other. "Something that begins with *h* and *r*— I should say *h* hyphen *r*," and it proved to be hair-ribbon. When the second girl's ship came in she asked me if there should be a

two words made into one, and it is hyphenated words that we are inquiring about; but the basic principle is the same, and people in those early days did also just what so many do to-day — they wrote words united or separated, just as it happened. It was, however, most common, even in the earliest English, to make two words of a certain kind, used simply as the name of one thing, one word, as *apletre* for what some people now call an apple tree and others an apple-tree, the last of which is the best form to-day.

What has just been said gives a good answer



ENTRANCE TO THE HOME GROUNDS.

hyphen in newspaper, and thereafter I had the same question to answer about half a dozen different terms, and they were all analogically indicative of the same kind of unity in sense. Those two girls evidently had gathered some ideas in school as to word-forms, and they must have got them from their teachers, to whom they must have come from their teachers and from experience, and so it would go back to the beginning.

People began to make single words by putting two words together about as soon as they began to use words at all—or so long ago that we could not possibly ascertain a definite beginning. Probably they did not at first use a hyphen between

to our question. We have compound words because our fathers had them before us, and we have not chosen to reject them. Some of us do not use them much, but therein again we are like our ancestors. In no period of the history of our language can any approach to unanimity be found in this respect.

Our forefathers had a perfect right to suit themselves, and we have equal right to our choice, or to our determination not to make a choice.

But it is equally true that, according to the only means we have of ascertaining—namely, practice and written record—the English-speaking people have made their choice in favor of the use of a

great many compound words. They have not made a systematic decision on any line of absolute consistency, and need not do so; but there is not the least doubt that a certain body of practice is established among those best qualified to decide, which is so extensive that general usage will always conform to it in spirit, though not to the extent of universal agreement in detail.

Henry Sweet says: "A compound is a combination of two words equivalent formally and logically to a simple word. The formal distinction between a compound and a word-group evidently is that in a compound the elements are associated more closely together. The formal unity of a compound is often further strengthened by its having only one strong stress. Thus, just as the single strong stress in the simple word tripod makes us feel that it is a single, indivisible word, so also the single stress in blackbird makes us feel that it is a single, indivisible word as opposed to the group black bird, in which both syllables have the same strong stress."

This is merely the expression of an almost universal feeling—at least the feeling is present to all who are at all careful in such matters. Stress, of course, is accent. Accent has so strongly impressed itself as a ruling feature that many people have accepted it as the one means of determining whether words should or should not be written with a hyphen. But Dr. Sweet does not say that accent is the only guide, and it is not. There are many compound words that do not have the special accent of unity, and there are many of what Dr. Sweet calls word-groups that do have such accent.

Writers of English have never yet attempted to systematize the use of hyphens so exactly that every term that could possibly be included in any category shall have the same form. That does not seem possible; in fact, it is about as far from possibility as it would be to give all verbs the same conjugating inflections. We say baked, but not taked; and any one can think of many other such differences with no determinable basis except conventionality. Every one knows they never can be made all the same. It is just as useless to attempt to get one absolutely full system of forms in the matter of compounds. Many terms that have the same close relationship, the same unity as shown by accent, or the same anything else that is often held to indicate compounding are preferably written without joining.

I can not go into this question now sufficiently to give a definite idea of where I draw the line between compounds and non-compounds. I need still less to do so because I have already done it in a book, called "English Compound Words and Phrases," which contains a list of forty thousand

terms, showing the forms that I believe to be strictly according to the best usage. This list is not made with any idea of telling people that they must use these forms unless they choose to do so, but it shows in every instance the form that I hold to be the best one. The only other list I know of is simply a reproduction of the forms given in the Century Dictionary, and published in a great many parts in a magazine.

My work in the list has been called inconsistent by some people who have judged it by a closer demand for consistency than the one by which I worked in making it. On this point of consistency I shall let Lindley Murray speak for me. He says: "A principle may be warrantably adopted, and carried to a precise convenient extent, without subjecting its supporters to the charge of inconsistency for not pursuing it beyond the line of use and propriety." The line of use and propriety is and must be somewhat indeterminate. No one has any right to attempt dictation in such a matter. Yet, speaking generally, there is undoubtedly a body of the best practice in the case of compounding, as well as in every other phase of the language.

Some of the people who object to the use of hyphens have an impression that hyphens are of recent introduction, but proof is easily found that they were used long ago, and quite systematically, though not to the full extent that the system might have been carried out. Here is some evidence quoted from the book mentioned above: "Tyrwhitt's edition of Chaucer—presumably the best edition as to preservation of Chaucer's own word-forms—contains many hyphenated compound words. Some of these forms are not-hed (nut-head), wood-craft, out-rider, love-knotte, fote-mantel, gat-tothed, nose-thirles (nostrils), even-song, box-tree, arm-gret (arm-great), out-renne (outrun), barme-clothe, cole-black, Pater-noster, Vaine-glorie."

Many other old books have numerous hyphenated compounds, and so have most books of any period. No period can be selected in which it can be shown that there was a general tendency to reject the use of hyphens. Even now, though some newspapers are printed with very few hyphens, as a rule the only thing that can be proved to be common is carelessness.

KNOCKING

Is usually prompted by one of three motives—fear, envy or revenge.

Fear is cowardly; envy pays tribute to the one who is "knocked"; vengeance is not for man.

Knocking usually harms none but the knocker and often greatly helps the one aimed at.

The knocker acknowledges his own failure or lack of influence.—*Mahin's Messenger*.

Written for THE INLAND PRINTER.

HANDLING LINOTYPE SLUGS.

BY H. A. WATERHOUSE.



WHAT is the correct way of leading out linotype matter? Is there any better way than the one used in leading a galley of type?"

An apprentice of two years' experience in a printing-office which had recently begun to handle linotype slugs in quantities asked these questions of a "tourist." The boy was engaged in running an

Drop a lead into the space and go on to the next slugs, working up the galley. Do not stop to send the lead home; let it project if it will. When you have the galley leaded out, a light brushing with the open hand on the face of the slugs will open them to their full depth and the projecting ends of the leads will fall into place along the entire length of the galley in the time it now takes you to handle each individual lead."

In the course of an hour the boy was dropping the leads into their spaces with the ease of a farmer dropping corn, leading out six galleys in



THE TENT COLONY.

extra lead through a number of galleys of eight-point matter twenty-three picas wide. He had been on the same class of work for three days, slowly working down the length of the galley, sending the leads home one at a time, and if any man in the office knew a more rapid way of doing the work the boy had received no hint to that effect.

Whatever faults may be ascribed to the traveling printer, he usually knows his business.

"The vital point," the "tourist" told the boy, "is to begin at the bottom of the galley. Stand well up toward the head of the galley; take a dozen or fifteen leads in the right hand, and with the finger and thumb of the left hand open a space between the free ends of the two lowest slugs.

the time formerly taken to lead out one; and that too in the face of the fact that from the time the copy goes to the machine man until the printed form is lifted from the press "rush" is the one consideration with everybody about the office in the handling of machine matter.

The truth of the adage, "the more haste the less speed," never was more forcibly exemplified than is shown by the methods pursued at the average make-up bank. Next to care in casting the line itself skill and intelligence in the make-up are responsible for results on the press. Forms are often lifted after the pressman has spent valuable hours in vainly endeavoring to make them ready, and the intractable slugs thrown into the melting pot and recast, where with an intelligent handling

of the slugs by the make-up no trouble would have been experienced. The condemnation of imperfectly trimmed slugs to the melting pot is one way out of the difficulty; but by no means the best way, as a judicious distribution of a few cards through the faulty pages will in most cases be quite as effective as new slugs.

I have seen a thirty-two-page form of bellying slugs which the pressman has futilely endeavored to bring up, sent back to the stone, and after the pages were removed to a galley and properly trued up, thirty-seven thousand impressions were printed from it with perfect register and without a hitch.

The proper truing up of a page of slugs involves a radical breaking away of the make-up from old hand-set-type traditions. The single-gage system correctly followed in making up hand-set type pages, incorrectly pursued by linotype make-ups, is productive of havoc.

Accurately gaging the upper edge of the page as it rests on the galley is not enough. Most linotype matter requires a double gage—one gage on the lower edge of the galley, with the slugs deposited squarely upon it, the other gage for the upper edge of the matter. In many cases it will be found that in a page of twenty-four by forty-two pica matter there will be a variation of six points in the lengths of the two sides of the page. A form of such pages gaged with a single gage and sent to the press will not only show a slanting register, but if it can be made ready at all, after a few impressions of the cylinder will probably work off its feet and refuse to come up. A small box of half-point cards cut to two-pica lengths should be part of the equipment of the make-up and he should true up each imperfect page by distributing the cards through the entire length of its short side.

It has long been a moot question as to whether it is cheaper to make haste slowly in setting linotype matter to the end that the resulting slug be accurately cast and trimmed, or to pound away at the keyboard with a long string as the sole objective. But, however the question may be decided, it is a certainty that the long-string method is the one pursued and that the lop-sided bottled slug is the one most commonly met with. A skilful make-up will reduce the penalties attaching to defective slugs to a minimum; but skilled make-ups are made by experience, not born, and they require time to accomplish results. It is the matter of time which often prevents the stone-man from making known the imperfections in pages under his hands and sending them back to the bank or remedying the defects himself. There are penalties attaching to either of these methods of procedure, also, which makes many experienced

stone-men take care of their own end of the work only and see only those blemishes in the work of others which they can not possibly overlook.

A proof scarred liberally with the black curls of metal clippings, in many cases forced by the pressure of the proof press into the soft face of the letter, necessitating a recasting of the line, is another evidence of ill-directed haste. A stiff fiber brush is as much a necessity of a linotype outfit as is the machine itself. The soft wood back of the brush should first be run along the galley edge of the slugs, to carry away any fringe, and then the face of the metal and the open spaces of the galley should be thoroughly brushed, to loosen and remove the clippings.

Even in the best job offices, where the slugs are to be printed upon highly finished plate and coated stock, a rudimentary glimmering of intelligence is rarely used in this matter of speed in rushing the slugs to the press. The entire responsibility is forced upon the typesetting machine. Four thousand an hour are wanted, and four thousand ems of letter with a microscopically perfect face are expected. If there is a scarcity of leads of the required length, fifteen pica leads are often run through twenty-four pica matter, with the perfectly legitimate result of a want of register in the printed product. The make-up is rushed, and the stone-man, satisfied that there are no individual letters to drop, juggles the pages into the forms with celerity. When all the rush results in a bellied form the pressman hammers it down, and then with a persistence worthy of a better cause he continues to overlay weak spots where the soft metal is already crushed below the wipe of the ink roller.



CASTLE OF MOHAMMED II., AT CONSTANTINOPLE, TURKEY.

"SPECIMENS OF CARDS AND TICKETS, No. 2," will supply the idea you are in need of. Now in press. Sold by The Inland Printer Company for 25 cents.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

BY A. HUGHMARK.

XVIII.—RECIPES AND TRADE HINTS.



ATTACHING PAPER TO IRON, BRASS, COPPER, ETC.—First wash the metal part with a hot solution of washing soda, then rub it clean and dry. Next apply a little raw onion juice to the surface. Any paper or label can then be stuck on with paste, glue, gum or dextrin.

A COMPOUND FOR PREVENTING RUST.—Can be applied to machinery and will keep it bright and

A WEAK solution of oxalic acid will remove black ink.

TO RESTORE FADED WRITING.—First moisten sheet with clean water, then brush over the lines with a solution of sulphid of ammonia. The iron that entered into the composition of the ink is hereby transformed into black sulphid and becomes quite durable.

BELTING AND LEATHER CEMENT.—Dissolve gutta-percha in carbon disulphid until the consistency of molasses. Spread this along the edges to be joined and heat over a flame ; then join edges quickly and hammer or press down.

LUSTROUS BLACK BOOK EDGES.—Put the book



THERE ARE MANY VISITORS.

clean for a long time. Melt an ounce of camphor in two pounds of hot lard. Skim and add enough black lead to give it an iron color. Have the parts well cleaned and coat with this mixture. Leave it on for twenty-four hours and then rub off with a soft cloth.

ANILIN RULING-INK STAINS can be removed from the hands by rubbing on a mixture of three parts alcohol to one part glycerin.

RULING-INK EXTRACTOR.—One ounce saturated solution of chlorid of lime, one ounce acetic acid.

in a gilding press and scrape the edges in the same manner as for gilding. A black writing-ink is then used as a preliminary coat, sponged or brushed on. The next coat is a mixture of either lampblack, antimony or ivory black, mixed with fine paste, which is rubbed on with the hand in the manner of steel-die inking, until a gloss is obtained. The edges are finally burnished as in gilding.

GILT LEATHER.—Take the skin and sponge it with clean water, after which stretch it out by tacking on a smooth bench. When thoroughly

dry, size with gelatin; next use a coat of good, strong glair and immediately lay on *silver leaf* and pat down with cotton wool. After this is well dried, the surface is brushed over with yellow lacquer until a fine gold color is obtained. For decorative purposes this can be cut up into any desired pattern.

TO STICK PAPER TO TIN.—If the tin is brushed over with hydrochloric acid, paper can be firmly attached by pasting.

CEMENT FOR UNITING RUBBER AND METAL.—Dissolve pulverized shellac in pure ammonia, in

Red lead is rubbed up into glycerin of a sufficient quantity until it is of the consistency of molasses. Of this mixture four ounces added to five pounds of hot glue and well stirred will give the desired article.

A STRONG MOUNTING PASTE FOR PHOTOS OR PLATES.—Dissolve an ounce and a quarter of gum arabic in a quart of hot water (not boiling). Then stir in fine flour to the thickness of paste. Alum and sugar of lead — three-quarter ounces of each — are also dissolved in hot water and this in turn is stirred into the paste. The whole is then put



THE HOME GROUNDS ARE WELL CARED FOR.

proportions of one ounce of shellac to ten of ammonia. This should be left standing at least seventy-two hours before using. This cement is a powerful and impervious adhesive.

TO GLUE LEATHER ON IRON.—To good, thick glue is added about five per cent of glycerin, and when ready to use, mix in another five per cent of tannic acid.

WATERPROOF GLUE.—In any special glue or cement where glue is an ingredient, it should first be soaked in cold water and swelled out before melting. It is then easily dissolved over heat — in hot water bath — *without boiling*. By this method only can the full strength be preserved.

over fire and heated to boiling and then cooled for use. It can be thinned down if so desired with a gum solution.

CEMENT FOR CONNECTING IRON.—Mix sulphur and white lead — six parts each — to one part borax. This is moistened and mixed by adding strong sulphuric acid until it becomes of the necessary thickness.

PADDING GLUE.—So many inquiries have been received about the making of this article that although there is plenty of this kind of glue sold by dealers, makers and supply houses, yet there seems to be a desire for a home-made glue of this kind. To good melted glue add either glycerin

or glucose of about half the quantity of the thick glue; then add an ounce and a half each of brown sugar and linseed oil. The sugar and glycerin are added while melting the cold soaked glue in water-jacketed pot. The oil is stirred in last. Any desired color can be had by stirring in anilin colors or Diamond Dyes. It can also be scented by using a few drops of the oil of cloves. This kind of glue should never be boiled nor set over direct fire. A gentle hot-water heat is the right melting agent.

BLACK STAIN, INK AND COPYING-INK.—The coal-tar color, sold as Nigrosine, when dissolved in water in the proportion of one ounce of color to thirty-five of water, gives a fine black stain. For writing-ink add two ounces of gum arabic. For copying-ink make a further addition of three and a half ounces of soft brown sugar. The ingredients are put into a bottle and shaken frequently to dissolve.

BROWN INK OR STAIN.—Boil about forty grains of catechu to each ounce of water. To use as an ink, no gum is required.

RED STAIN.—Eosine is now used as a red stain by dissolving ten grains to the ounce; a little gum added will make it suitable for ink.

YELLOW STAINS OR INKS.—A fine yellow blending to orange can be had by boiling saffron in water, twenty ounces of water and one-third ounce of saffron being the relative quantities. A cheaper stain is obtained by taking two ounces of turmeric instead of the saffron.

MARTIUS YELLOW is another convenient and inexpensive color. It will be noted here that the color in each instance as dissolved forms a stain; when gum is added, a freely flowing ink, and when brown sugar is added to that, a good copying-ink is the result.

SAP-GREEN INK.—The soft extract of buckthorn berries sold as sap green is dissolved, forty grains to each ounce of water. No gum is necessary for this as an ink.

A BEAUTIFUL COPPER GREEN, good also for hard woods, ivory, etc.: Acetate of copper, two ounces; cream of tartar, one-half ounce; glacial acetic acid, one-half ounce. Macerate in a bottle until all is dissolved.

BLUE INK OR STAIN.—Three ounces of sulphate of indigo to a gallon of water. For ink add gum. Less permanent blue is derived from anilin colors, but they are cheaper.

VIOLET INK OR STAIN.—For stain take cudbear, one ounce; carbonate of potassium, one and one-half ounces; hot water, twenty ounces. For ink, add one-half ounce of gum and one ounce of alcohol. Where gum is added to a stain to make it an ink, a preservative is necessary. Five drops of true creosote or fifteen drops of phenol to the

pint of ink will be sufficient to keep any organic matter from decomposition.

REVIVING VARNISH FOR OLD BINDINGS OR LEATHER WORK.—Dissolve one and one-half ounces of gum-benzoin in twenty ounces of wood alcohol. This should be filtered through blotting-paper before using.

A LABEL OR MAP VARNISH FOR WOOD, LEATHER AND ENGRAVINGS.—Sandarac, four ounces; mastic, one and one-half ounces; copaiba balsam, one and one-half ounces, and oil of turpentine, one ounce. These materials are put into a bottle containing ten ounces of absolute alcohol and a few pieces of broken glass. They should be well shaken at intervals until nothing more dissolves. The clear varnish is poured off and is ready for use. Paper to be varnished should first be sized by being brushed over with a hot solution of clear white gelatin. The proportion of gelatin is one part to eight of water. The size must be dry before varnish is applied.

AN EXCELLENT GUM FOR SHIRTBANDS, TIPS, LABELS, ETC.—Dissolve one pound of gum arabic in three pints of cold water. To this add a tablespoonful of glycerin and two ounces of honey. This should be well strained before using. A soft, flat brush is best adapted for this work. Work so gummed will dry flat without curling or being brittle.

LIQUID GLUE.—Three pounds of glue, dissolved in one quart of water, to which is added by gradual dropping and stirring (while melting) a small quantity of nitric acid. When cool it can be kept for an indefinite time, even in an open vessel, but is best kept in a bottle. It is always ready for use and of strong adhesive qualities.

MR. HOWELLS ON PHONETIC SPELLING.

It is held creditable to spell in the fashion of the lexicographers, but it is really discreditable, if to defy law and order is infamy. A child is punished if it obeys its instinct and spells phonetically, but it ought to be rewarded, and its instinctive orthography reverently studied in the hope of some hint for the amelioration of the abuse under which we all suffer. The actual English spelling does not spell anything, really; it is a kind of picture-writing, in which certain groups of letters symbolize certain sounds without representing them. The difference between our spelling and our speech is such that the lexicographer finds his burden divided between orthography and orthoepey, and yet doubled in the failure to show how the printed word shall be spoken. For the literary artist, who wishes to indicate dialect variations, the system is worse than useless; he must frame a convention and trust the reader's intelligence for its acceptance before he can hope to suggest the accents he has in mind. Nothing worse could be said of our spelling than that it does not spell; that is quite enough to condemn it. If it fulfilled its office, one might not repine at its manifold difficulties; but it breaks down at the first step and at every step. It is a failure which nothing but the immense powers of the race which suffers it could repair.—*W. D. Howells, in Harper's Magazine, September.*

Written for THE INLAND PRINTER.

PRINTING AND FOLDING BOOKWORK IN GANGS.

BY GEORGE SHERMAN.



O a great extent the illustrated catalogue of the mail-order house and the descriptive booklet of the manufacturer have taken the place of the army of traveling salesmen sent out less than ten years ago. In consequence the demand upon the productive capacity of the large printing-office has been greatly increased. The printer who considered 5,000 an average run a decade ago is now confronted with the 50,000 and 100,000 edition. If he was allowed one month's time to complete an issue of 5,000 catalogues ten years ago, the comparative requirements of the present lightning age demand the completion of 100,000 copies of a larger book in from five to ten days. The large catalogue printer is equal to the requirement. Line and letter casting machines have solved the problem in the composing-room. This step in advance is radical and complete. I shall not dilate upon it. The chief object of this article is to stimulate a higher order of productive efficiency in the pressroom and bindery, the two departments which represent three-fourths of the money-making power of every large printing-plant. The electrotpe and the process engraving will come to my assistance as a happy medium.

Ten years ago the methods of production were conventional, especially as related to book and catalogue printing. For instance, if two competing printers, both possessing like facilities, offered widely different estimates on a certain catalogue, it was reasonably certain that the lowest bidder based his figures on a lower percentage of profits. To-day a very great difference in the cost of producing two catalogues of a similar nature is governed almost entirely by the methods of production. "They can't produce the work at that price and make money" does not apply as of old. You can not be sure that you are correct in making such an assertion. It may be that your competitor has discovered means by which he is able to underbid your estimate several hundred dollars and still make a handsome profit.

We can get more light on this subject by studying the methods in vogue in the proprietary printshop. Consider the printing department of the patent medicine concern, for instance. A house of this kind may have been producing one certain kind of advertising matter for several years. Some editions may reach the million mark. The methods of production may have been conventional at the outset. But, is it not reasonable to presume that during all this time, other and cheaper methods of handling the work have been consid-

ered, tried and finally adopted. These, then, are the methods that will guarantee a minimum expenditure for productive labor, and these are the methods that you should know and apply. The crux of the whole matter hinges on the utilization of the full capacity of your presses and the full range of your folding machines, both in such manner as to minimize the entire cost of binding.

Printing and binding in gangs — here is a field that offers genuine opportunity for the exploitation of genius. In some work it may require a dozen estimates of cost, based upon as many methods of production, to ascertain the best and most economical manner of manufacture. I do not intend to go into figures, but I will present a few examples of conventional booklets and you may estimate the comparative cost of producing the work by the various methods cited. To print a forty-eight-page booklet, $3\frac{1}{4}$ by $6\frac{1}{4}$ inches, in one form on a book paper of regular commercial size, would require a 32 by 44 inch sheet. There can be but one way of diagraming the form to fit this stock and that is to lay it as four rows of twelve pages each. If the edition is to consist of 100,000 copies it will require that many impressions, work and turn. There is little room to economize in the presswork. The entire matter resolves itself into a problem of folding and binding. How would you produce this work to gain the most economical results in the bindery? Figure the cost of binding by laying this form as three sixteens to be folded on a quadruple folding machine — two signatures to be inserted automatically and one by hand. Then estimate the cost of producing the work as an inside thirty-two and an outside sixteen, which would require the folding of 100,000 extra sheets on a single marginal machine. Remember, also, that this manner of imposition would necessitate an extra make-ready, for it is obvious that the sixteen-page signature must be reversed after one side of the sheet is printed to produce a correct backup. A comparison of binding costs by the above methods will show a saving of at least thirty per cent by adopting the quadruple plan. But, few offices are equipped with quadruple folding machines, and those which are not would most likely adopt the thirty-two and sixteen. The idea of applying the "two-on" plan in working consecutive signatures is frequently overlooked. All convertible jobbing folders can be adjusted to fold twenty-fours, two-on. Why not apply the same method to a forty-eight page form? Let page one and page thirteen represent the first page of the folded signature, and lay the remainder of the form in like manner, adopting the order of a parallel twenty-four, two-on. The machine will deliver this sheet as two complete signatures, to be cut apart and inserted. This

is a simple application of the plan of printing and folding bookwork in gangs. In this case it is a mere saving in folding. In some other kinds of work the possibilities of economizing are unlimited. The number of printed impressions may be greatly reduced, folding may be almost entirely eliminated, while a corresponding reduction in the cost of inserting, stapling and trimming is sure to result in almost every case. One large patent medicine concern is printing millions of almanacs annually. These booklets, each containing thirty-two pages, are printed and bound complete, with covers, in gangs of *one hundred-on!* Only one fold in a single-fold creasing machine is required for each thirty-two-page signature.

Extracts from a recent letter written by the manager of the printing department of this house describe the ingenious methods used in producing these large editions:

"We remember with pleasure your visit to our plant and are very glad to give you the information you wish for your article in THE INLAND PRINTER. The almanac forms are made up of forty electrotyped plates, each plate containing five sets of companion pages, or four hundred pages in all, to work and turn. The covers are printed in the same way — one hundred-on, or two hundred complete four-page covers on both sides of a work-and-turn sheet. When all the forms are completed the printed sheets are taken to the bindery where they are gathered automatically. First sheet, pages 1, 2, 31 and 32; second, 3, 4, 29 and 30; third, 5, 6, 27 and 28, etc., until sections of eight sheets and the cover are gathered in this order throughout the pile. They are then taken to the pasting

is completed at the rate of about one hundred and sixty thousand copies a day in four pasting machines and six creasing machines. Our press-room is equipped with three Century presses, five Gordons, one Cramer-Webb attachment and two Dexter feeders."

Fig. 1 is a reproduction, actual size, of pages one and thirty-two of the almanac named. It is obvious that it would be impossible to handle such a small booklet on a folding machine. This is one of the chief reasons for adopting the plan of printing and binding in gangs of one hundred-on, and it is the only method by which this work could be folded with accurate register.

The practicability and economy of this method of producing large editions of booklets in regular commercial sizes may be questioned by printers who have not tried the plan. Some inside information on an actual comparative test will be of value. A large printing-house, under contract to deliver three hundred thousand sixteen-page booklets monthly, has recently applied this method of gathering signatures to test its economical value as compared with the former plan of handling the work on folding machines. For two years the work had been printed two-on, from electros, and folded on a machine. The printing was done on two presses, thus requiring four sets of electros. The new plan requires eight sets of electros. In both cases each form required a full sheet of book paper of some regular commercial size which utilized the full range of printing-press and folding machine. It is obvious that the cost of presswork was the same by either method of production. The saving, if any, must be accomplished in the binding. The actual costs of binding the first edition of the work by the new method showed a saving of sixteen per cent on the old way of handling on a folding machine.

The scheme of gathering in gangs and the layouts as used are shown in Figs. 2, 3, 4 and 5. There are four forms, each printed on a work-and-turn sheet, to be cut in half with a slitter on the press. The gathering is done by hand from a set of five trays, arranged in a rack, one above the other to incline toward the worker. This part of the work has been done at the rate of forty sheets a minute by using this arrangement of racks. This is equal to sixty-four books, complete, with covers. Each section of four sheets and its accompanying cover, representing eight sixteen-page booklets, is then jogged and stapled in the margins before trimming. The stapled sheets are then sent to the cutter to be separated into two gangs of four books each. After this each gang of four books receives a single fold in a creasing machine. All that now remains is the trimming and cutting and the books are ready for delivery. With the exception of a

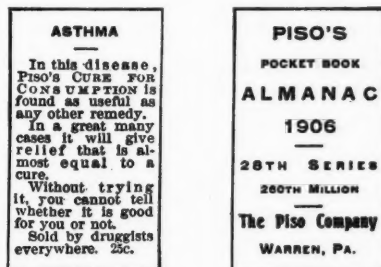


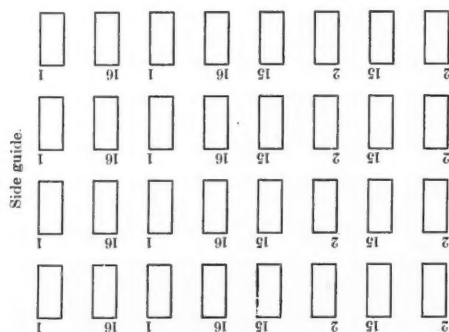
FIG. 1.

machines where they are pointed on a board which travels backward and forward under the pasting wheels. The paste is applied to the binding margins of one hundred books simultaneously. This process is repeated on one board until the forms are piled up twenty-four books thick, or twenty-four hundred books in all. They are then clamped to a cutting board and cut into single books. An automatic creasing machine makes the only fold necessary to complete the work. The yearly edition amounts to about fifteen million copies, which

single crease, folding has been entirely eliminated, production has been greatly facilitated, and the entire cost of labor has been reduced to a minimum.

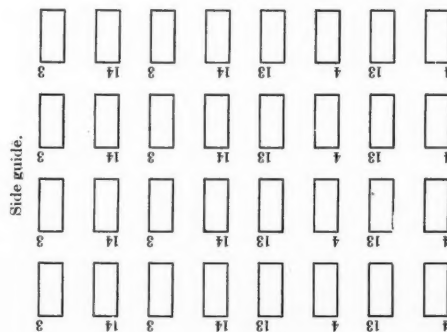
In other classes of work this method is subject to modifications. It may be that a greater saving can be effected by combining gathering and folding when work is produced in smaller gangs. A very useful scheme of this kind was shown (Fig. 23) in THE INLAND PRINTER'S July article on

a booklet we have been running in much the same manner. However, we have been pulling the body of the book apart and afterwards covering them and stitching two-on instead of four-on. We want to know if it is possible to do good work in gangs like this, or if it is customary to apply these schemes to cheap work only. As you will note by the folded section we are sending, the work is far from perfect, due partially to imperfect register in the presswork, and largely, we think, to the fold-



Press nippers—work and turn.

FIG. 2.



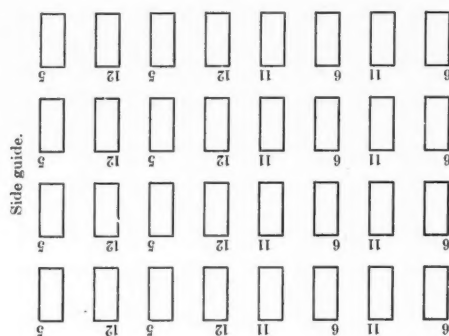
Press nippers—work and turn.

FIG. 3.

"The Mechanism and Adjustment of Folding Machines," by Philip Zace.

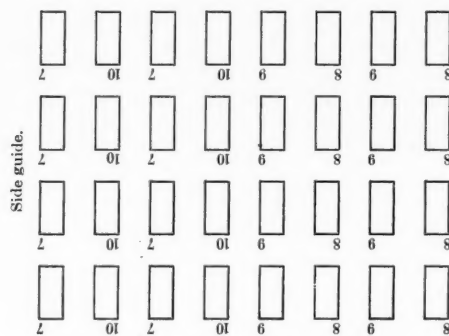
Every printer who produces long runs of regular editions should study the practical economy of

ing. We would be pleased to have you advise us more extensively in regard to the manner of binding booklets and covers four-on. Is it advisable to stitch the cover on the book before the final fold



Press nippers—work and turn.

FIG. 4.



Press nippers—work and turn.

FIG. 5.

these schemes. That the practice of printing and folding in gangs is receiving the attention of the country printer as well is evidenced in the following extract from a letter by S. M. Garber, of The Courier Company, Madison, Indiana:

"The writer has been very much interested in the articles on the mechanism and adjustment of folding machines, and especially in an article in a recent number describing special impositions, among them a four-on imposition to be stitched and trimmed flat and subsequently cut up. (Fig. 23 above referred to.) We are enclosing herewith

is made? Of course if this is done and all the books are trimmed before the final fold is made, the front edges of the book will be uneven. Is it the practice to overcome this by trimming the front edge after the books have been folded? We are using a Dexter jobbing folder of the latest type."

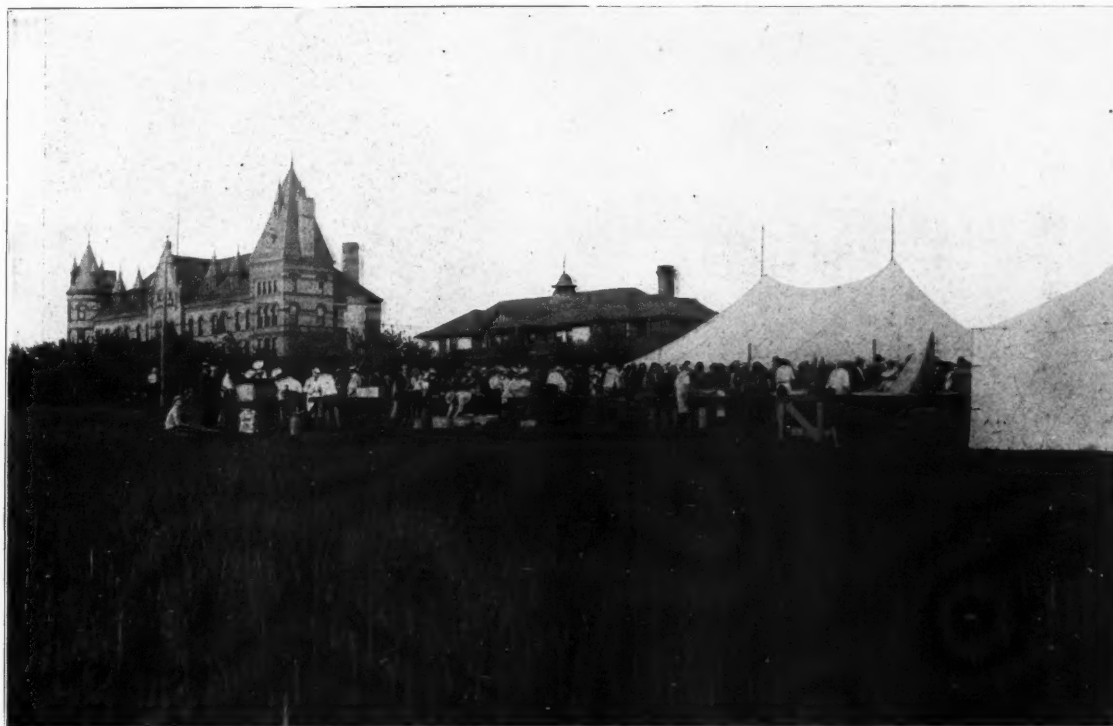
I have proven the practical economy of this method of printing and binding four-on in several large editions of pamphlet work. One of these was a run of 120,000 copies of a sixteen-page booklet. Previously this work had been produced as

parallel sixteens, two-on, and the actual cost of productive labor in the bindery was as follows:

Folding 60,000, two-on, at 30c. per M.....	\$18.00
Creasing covers and inserting 60,000, at 30c. per M.....	18.00
Stapling 60,000, at 30c. per M.....	18.00
Trimming 60,000, at 50c. per M.....	30.00
	<hr/>
	\$84.00

The actual cost of productive labor by the four-on plan:

have been avoided by using the perforating attachment. Some large catalogue printers have recently adopted the use of steel rule for perforating heads. This substitute for perforating devices is economical and satisfactory, and it is a time-saver as well when folding is done by hand. Less than type-high steel perforating rules are locked in the head margins of the form and the impression is then built up under the tympan. This scheme produces a good perforation without cutting the rollers.



THE BARBECUE ON "HOME DAY."

Folding 30,000, at 30c. per M.....	\$ 9.00
Gathering covers and sheets, 30,000, at 10c. per M.....	3.00
Creasing 30,000, at 30c. per M.....	9.00
Stapling 30,000, at 50c. per M.....	15.00
Trimming and cutting 30,000, at 65c per M..	19.50
	<hr/>
	\$55.50

The cost of presswork was the same in both cases, as four sets of electros were used in each instance. Both the folding and the register of the folded sheet were better by the latter plan.

The machine folding in the sheet submitted by Mr. Garber, of The Courier Company, is accurate so far as register is concerned. The main trouble seems to be in the last fold, which was made by hand. This is a long, narrow fold, which is always difficult to make when heavy paper is used. The fold should have been made on a creasing machine. A very noticeable buckle on the second fold could

The rules must be accurately locked to make a perfectly registered fold. It is always advisable to staple the entire gang of four flat, with covers, but, in all cases where heavy stock is used, the trimming of the front edges of the book should be left until the final fold has been made on a creasing machine. When very thin paper is used in three-fold signatures a good deal of time may be saved in handling by trimming the books all around, four-on, before creasing. A compact final fold will show very little unevenness in the front edge of the book.

HUBBY HAD THE HABIT.

"Do you take many periodicals?" asked the young minister, on his first visit to one of his parishioners.

"Oh, no, sir," replied the woman, "I never do, but I'm sorry to say that my husband takes a periodical about once in every month. I do wish you could get him to take the pledge."—*Exchange*.



Photo by H. H. Bennett, Kilbourn, Wis.

GIANT'S CASTLE, CAMP DOUGLAS, WISCONSIN.

Engraved by Inland-Walton Engraving Co.



(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

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SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE New York Office of THE INLAND PRINTER, 116 Nassau street, is now in charge of Mr. E. St. John, vice Mr. H. G. Tichenor. Mr. M. O. Blackmore has general charge of subscription and advertising matters, as traveling representative.

WE await the advent of the ubiquitous statistician with his figures showing that with the \$2,000,000 spent in strike benefits the Typographical Union could have bought out a large percentage of the struck offices and how many miles weary fingers traveled over keyboard and case to earn the money to pay the piper.

AUSTRALIA'S contribution to typesetting devices is called the Stringertype "after" the inventor, Mr. Stringer. If the machine is introduced here, the craft will soon apply the blue pencil to that name. It is altogether too big a mouthful to be used at a late session of the experts; it would interfere with the speed which is so easily developed on such occasions.

THE eight-hour issue does seem to have been in the air. There were eruptions in France and Russia and a near-strike in England. Then far-away Cairo broke out; some of the offices conceded the shorter work-day, while others declined. Our meager information would indicate that in the land of the Sphinx the job offices reduced the hours, while the newspaper offices determined to stand pat.

THERE is a dangerous element which, under the cover of trades-unionism, eagerly accepts every rumor of injustice and unfairness on the part of employers as proven fact and hastens to work reprisal without investigating the credibility of their informant or the circumstances, the situation or anything else. The horse is credited with only having power to entertain one idea at a time. These people are very much like the horse—with its brains reversed. Only one idea and that the wrong one.

OUR British contemporaries have been quite "chesty" about the progress they had made in the art and in all things pertaining thereto, and we have been pleased to say that they "have the goods"—to some extent anyway. Unless a speaker at the opening of the last London trades exhibition beat even the proverbial Yankee at drawing the long bow, we have failed to comprehend the breadth and depth of this awakening. Of a total of two hundred exhibitors but ten were foreign firms, and one-half of those American.

The speaker said that had the show been held ten years ago it was his firm conviction there would have been 190 foreigners. John Bull must be getting his second wind in the printing game, and we are glad to see the good old fellow putting on such a spurt. There is a lot of daylight between us yet, though.

THE lot of the country editor is full of trouble, as can be ascertained by reading the reports of meetings of the various editorial associations. But for real grief, we have to go to Poland. During an existence of five years the editors of the now defunct *Gornoslazak* spent four and a half years in jail and paid about \$5,000 in fines. What boots the quality of boiler-plate matter or the delinquency of the oldest subscriber in comparison with such trials? These must be the men who loved their profession and who have furnished the text for so many speeches that go with the cigars just before the cold gray dawn.

THE dread "age limit" seems to have impressed not a few members of the Typographical Union, if we may judge by the number of schemes to exempt old members from taxation that are being talked about. We doubt if the fathers in Israel are behind these propositions; they probably emanate from those who look with abhorrence on approaching years. Age and efficiency are not questions of years; they rather have to do with temperament and disposition. A man is as young as he feels, and he feels as youthful as he deserves and desires to be. Look on the bright side of life courageously, be charitable in mind and heart, and that despotism of fear which makes so many shudder as the years pass by will not hover over you. There is no more comforting or inspiring picture than that of a right-living, sunny-minded, elderly man in any walk of life.

THE difficulties that beset those who would "run" a daily paper are innumerable and without end. There is a tradition abroad to the effect that if a sheet can get the subscribers or readers, all that is good and sweet in the publishing line will surely follow. This comfortable axiom received a sorry jolt in the case of the *London Majority*, a one-cent paper voicing the hopes, ends and needs of wage and salary workers. The *Majority* is said to have been a good paper and its first issue circulated to the extent of three hundred and seventy-five thousand copies. That would be near top-notch figures with us, but in five days the *Majority* had gone to the graveyard. The valedictory which followed so closely on the salutatory gave as the

reason lack of funds, though less than one-twentieth usually required for launching such a venture had been spent, and the management was prepared to meet all pressing obligations even while singing the swan song. The working force—some of whom left situations to aid the *Majority*—met and passed resolutions condemning the management for having misrepresented the prospects of the paper, but thanked it for the pecuniary compensation tendered. We are told the inside history of the short-lived sheet would prove interesting reading. Maybe so, but the man in the street can see there is need of something more than a good paper and a large circulation to compel success. It takes capital to fight capitalism the world over, and especially in the journalistic field.

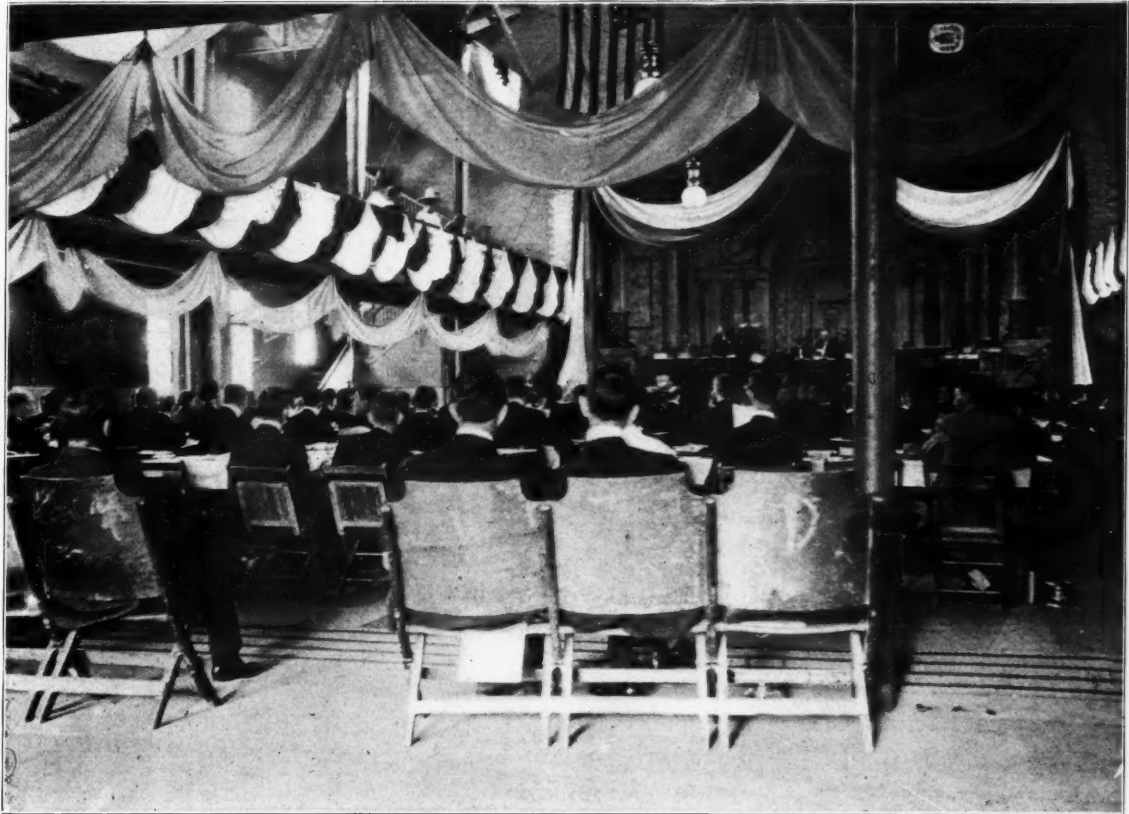
AMONG suggestions from more or less eminent personages as to the most desirable disposition to be made of the Sage millions is one for the endowment of newspapers. This idea hails from Nebraska, its sponsor being Professor Ross of the State University. He wants some agency for disseminating the truth about the present as trustworthy as the university is about what has passed. At this time, "Venal, subsidized, special-interest, partisan and yellow papers, scream us deaf, lie us blind and force self-respecting journals to compromise with their methods." To offset this and bring about reform, the original-minded Doctor Ross would have established in every State an endowed newspaper which should seek the truth and publish it "heedless of the shekels." These papers are to be managed by boards of trustees nominated by the leading organizations in their respective communities. The Doctor avers that higher education would be where the press is now if the State had founded no colleges, but left the dissemination of learning to profit-seeking institutions. To emancipate journalism from the thralldom of the counting-room, Mrs. Sage is invited to become the patron saint of independent newspapers, even as Carnegie is of libraries. The suggestion hasn't one chance in a million of being favorably received, though another daily paper in each State might prove acceptable to the workers just now, but it would be interesting to note how long the Sage millions could stand the strain of publishing papers that ignored the counting-room and were superior to catering to the news wants of their readers. Even so large a fortune wouldn't go far. To finance such a scheme would require the "power to tax." And so we shall just have to worry along with our out-of-works and unmonitored press, even if Mrs. Sage does hanker after Doctor Ross's proposed title of "patron saint of journalism."

OVERTIME.

THE overtime problem is one of the bugbears of the trade, and while all agree that it is a nuisance and, with rare exceptions, a positive loss to the employer, yet it flourishes to the extent that it is the rule in some shops at certain seasons. On the surface this usually appears to be unavoidable, but it is a question if habit and custom have not more to do with the practice than is generally acknowledged. In some industries overtime is almost unknown, and the men who insist on it

withstanding his easy-going procrastination. That is, if the customer will put up the necessary bluff — the preface of which is that the business in question, like time and tide, can wait on no man, and that the printer across the street just dotes on overtime jobs. In this wise printerdom has come to think that because overtime can not be abolished absolutely, there is necessity for a great deal of it.

Lawyers and their clerks having in charge the preparation of briefs, etc., seem to believe that



CONVENTION OF THE I. T. U. FROM THE ENTRANCE.

when patronizing a printing-office seem to submit without much fuss. This is largely because they know that if they want work done within a certain period, they will have to give it out in ample time to permit of its being put through in the regular working hours; if they fail in this, then blame for the delay is recognized as being on their shoulders. With a job of printing it is different. If for any reason — good, bad or indifferent — it is convenient to ignore promptness in preparing copy or returning proofs, the principal in the case allows things to drift in their own way, because he knows there is an elastic work-day at the printing-office and the job will be out on time, not-

the printer can and will get them out of all sorts of holes. To object to overtime — which is another name for overwork — is equivalent to contempt of court, is about the impression they seek to create. Yet the layman — especially the printer layman, who has worked day and night in order that a document might be on the clerk's desk at a certain minute — who has had occasion to attend court for any time, is amazed at the flimsy excuses that are accepted from these same attorneys. The bewildered layman concludes there is little need of a reason to secure delay in court — any sort of a plausible story from one of the "learned brothers" will do. As for the

judges, questions of the most momentous import—even of life and death—must wait until they can be reached in the regular way and even the sacred vacation is not permitted to be trenched upon. It is more of a novelty for court attaches to work overtime than it is for printers to refuse to do so. The attitude of the lawyers and courts toward printers in this matter is largely a survival of the old contempt of professional men for those engaged in trade. What constitutes an adequate excuse for the learned brother would be worse than no excuse in the case of the printer, because the “profession” has an ingrained notion that the “trade” should wait upon it with lackey-like docility and faithfulness. It is not meant by this that the lawyer as a man so regards his fellow citizen in trade—he may respect him highly and indeed look up to him—but this fairly illustrates the attitude of the “profession” toward the “trade.”

Some trades do not agree to this estimate, and allow the courts to wait on them, while they do the required work in the usual hours. With printers, court work is looked on as being the cause of necessary overtime, and its presence in an office does much to confirm the habit until the management comes to regard a few hours extra work at extra pay as being the easiest way out of many difficulties. Having fallen into a rut, it is easy to make a mental calculation showing that it is the smoothest and best road to travel, and to sniff at a suggestion that if we would but look around we should find a better groove. So the London (England) employers found with the overtime evil, for evil it is. As has been recounted in these pages, the union raised a mighty protest against the custom. The employers knew all about the stock arguments of exhausted men who did “the least work for the mostest pay,” the inconvenience and unprofitableness of it, but they were quite sure there was no remedy. The men resolved they would not work more than eight hours overtime in any one week, and this finally became the rule of the trade. The reliable *Printers' Register* tells us it is “officially stated” the overtime limit has not been found impracticable, and “many in authority are wondering why they have been paying overtime rates so long when all the while much of the extra expense might have been avoided.” A clear case of being in the rut and having to be lifted out, for the *Register* quotes some unnamed person as saying: “In fact, it is on the cards that the employers themselves will propose a further reduction of the limit.” Where labor is scarce or machinery is used, the problem is more difficult of solution, but much of the overtime now indulged in is unnecessary and could be reduced materially if the craft would sit up and take notice and resolve

to set its face against it. On the practical side, the unions ought to adopt scales (lower than the overtime rate, of course) for extra shifts, so that rush work could be gotten out, and employers should charge an advance on all such work. But most of the irritating and unnecessary overtime can be relegated by good management and educating customers to the idea that a printer is not exactly a convenience like unto a night-owl cabby, and his leisure is as valuable to him as is that of any other man.

HEALTH AND BUSINESS.

THERE has recently been a subsidence of the agitation for healthful conditions in workshops and among workers. That there will be a revival is certain, because the enemies of dread consumption are alert, having had much to encourage them to keep up the fight. And in the war against the great white plague is found the genesis of the concern for the general health of wage-workers. In the printing trades consumption is the chief instrument of the Grim Reaper. In a schedule giving the death rate from this disease in fifty-three occupations in the United States, “compositors, printers and pressmen” rank third with 453 deaths to the one hundred thousand a year. The classification is not as clear as it might be, but is doubtless intended to include all those engaged in the productive departments of printing-offices. It is the showing that appalls. Why should printers not be as free from the scourge as tailors, machinists, or factory operatives, who have death rates less than half of ours? Some of the difference must be charged up to working conditions, for printers are not more given to profligacy and carelessness than other craftsmen who are “inside” workers and who suffer less from the ravages of this disease.

While a serious indictment could be made out against the average printing-office on this score, it is not because employers are less humane than their fellows, but rather on account of their being tenants, and landlords care little about the hygienic condition of buildings devoted to manufacturing purposes. This is a serious obstacle to the establishment of healthy workrooms, for if the tenant makes the improvements, he is in danger of being penalized therefor, in the shape of increased rent when the lease expires. But the fault is not all in the workroom. Some inheres in the habits and thoughtlessness of employees. If printing is one of the hopelessly unhealthy industries, then the one thing to do is for each individual to take extraordinary precautions to counteract these baneful influences. The most stringent laws and the best of hygienic workshops fall far short of their possibilities for good if the

workers are not alive to their duty to themselves and their fellows. In Great Britain the law pays more attention to such matters than it does here, and American labor people clamor for the application of the British regulations. These laws are the result of much agitation on the part of the workers of Great Britain, which would indicate that they have some idea of what they want and why they want it. Yet in the last report of the factory inspectors we read that while sanitary

are not the best fitted for such work, for there is something within employees which moves them to resent interest of that kind as undue interference. That sanitary conditions should be improved, all are agreed, and we trust the agitation will go on. If the employees but do what they can in their own way in this direction we are convinced they will find many now apparently indifferent employers glad to coöperate. This class only needs a little practical encouragement to answer the call "come



CONVENTION OF THE I. T. U. FROM FRONT GALLERY.

conditions are improving in new works, they are often "rendered nugatory by the habits of those employed." And even the laws providing for proper ventilation are set at naught by the workers. The same indifference and neglect are noticeable in almost every up-to-date workroom, and who can tell how many employers have been restrained from erecting model offices on account of it? A man may acknowledge it to be his duty to provide health-preserving appliances, but he will balk at the idea of having them scorned by his employees or being compelled to teach them the value of their use. Some men delight in uplifting their fellows in this way, but employers as such

on." The curmudgeon class will hold back and inveigh against new-fangled notions, but public opinion or the law will make them join the procession if business reasons do not, for first and last, sanitary workshops pay big dividends.

EXPERIENCE without insight is as valuable as dough and yeast stored in different sides of the pan and expected to make bread. Unless insight be present, all the experience in the world will not make a wiser man of the individual who lacks the capacity to imbibe that experience, to profit by it, to make it a part of himself. People who brag about their experience frequently have had so much because the earlier lessons have taught them nothing. And this fact is eminently true of a host of advertising men.—*Printers' Ink.*

NEWSPAPER VITALITY.

THE announcement that a daily paper is to be launched at Washington this month will be productive of many conjectures as to the life probability of the new venture, for the national capitol has acquired an evil reputation as a first-class journalistic graveyard. It is reported that the bantling will be ushered into the world with ample provision as to capital, and its editorial sponsor knows his public, having achieved unusual success in a similar capacity on another Washington paper. While it would be phenomenal for such an enterprise to succeed without one or both of these factors, yet their presence in great abundance is not necessarily a harbinger of success. Conditions in large cities seem to tend toward fewer, rather than more dailies. Looking backward ten years — years of unexampled prosperity for the most part — any observant person of good memory will recall several suspensions, or mergers, which amount to the same thing — there is one paper less in the community. The notable exceptions are the Hearst papers, but they are so out of the ordinary that they should not be considered in discussing the subject generally. Mr. Hearst has unlimited wealth at his command and his chain of papers permits the maintenance of an organization impossible outside a great combination or trust. But with all this, the Hearst papers struck out on original lines, catering to a growing force in each community, while their owner has taken a hand in the political game in such a manner as to make his papers serve him while he serves them. That is a rare quality — so rare that not one publisher in a thousand could do it on the scale Hearst has, even if he had the money. Competent judges — fellow-publishers — declare that it is this quality which has been the salvation of Publisher Hearst.

The Washington project itself profits by the operation of the general rule, as a portion of its plant was secured from the *Baltimore Herald*, which succumbed to the tendencies of the times. A few years ago this was one of the Monumental City's prosperous morning papers, but after the fire of 1904 went into the evening field, the managers probably thinking that in the boom, which was then pretty well assured, it would be able to obtain a footing and participate in the advantages which inhere in the afternoon paper proposition. An interesting sheet — not barren of individuality, but adhering to old-line journalism — was produced and a circulation attained which would have assured permanency ten years ago. Its principal competitor was "kept on the jump" to keep abreast of the demands made on it by readers and advertisers, but the *Herald* was compelled to hoist the red flag, and no one wanted it as a going con-

cern. Its physical plant was all that interested men with money and a knowledge of the ways of newspaperdom. To those of the guild there is something sad about the demise of a newspaper, especially when it occurs in the midst of journalistic prosperity. But there is a cause, and a natural one, for the number of daily papers not keeping pace with population. The reduction of advertising to almost scientific exactness, with an army of experts weighing the possibilities and probabilities, is one — and possibly the main — cause. The advertiser does not look with favor on the appearance of a new claimant which he may be compelled to patronize for appearance' sake, but which will not extend the scope of his reading public more than five per cent, while adding thirty per cent to his newspaper advertising expenses. It is not good business, from the advertiser's viewpoint, to invite such a possibility, and so he discourages papers which are not necessary to him. The proprietor of a department store and a large advertiser recently told the writer that two newspapers — morning and evening — were enough in any city of less than a million inhabitants. The advocacy of certain principles of government, and the thousand and one things that are the distinguishing marks of a newspaper and the higher reasons for its being, were nothing to him. He was concerned only in reaching the readers of the community, and the more limited their choice the better pleased he would be. There may be a lapse in this reasoning, for every paper in the field stimulates newspaper reading to some extent. But this advertiser was voicing the views of his kind, and as advertising is the life-blood of dailies, those who make papers will have to bow their necks to the philosophy of the men that control advertising, and be content to see the number of newspapers in the cities remain as at present, if not be prepared for more funeral notices. In common with every one who knows the value of a paper to a community, we wish the projected Washington venture well, and from what we know of the men behind it, we are assured it will deserve success.

ON THEIR WAY.

During a newspaper men's convention, a number of journalists were one afternoon talking of the tricks of "the faithless types," when "Marse" Henry Watterson said:

"While I've heard of a great many funny typographical breaks in my time, about the oddest and most humorous transposition of the types that ever came within my observation was that in a New York paper some years ago. That sheet used to print its shipping news on the same page with the obituaries. Imagine the glee with which its readers found the captions exchanged one morning, whereby a long list of respectable names were set forth under the marine head, 'Passed Through Hell Gate Yesterday.'" — *Harper's Weekly*.

Written for THE INLAND PRINTER.

THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

BY PHILIP ZACE.

NO. VIII.—QUADRUPLE FOLDING MACHINES.



THE quadruple folding machine is designed to fold four signatures of sixteen pages each, or two signatures of thirty-two pages each at one operation. An illustration of such a machine and a diagram of a form of quadruple sixteens are shown in Figs. 7 and 8 of the first article in this series.

In the Dexter "quad," the sheet is passed into the machine in the usual way, and as previously described. The preliminary adjustments of the machine to suit the size of the paper and so forth, are similar to the methods employed in other machines. These have been adequately described. The sheet is passed into the machine by suitable feeding devices, and carried by tapes to the correct position above the first pair of folding-rollers, where it receives its first fold in the center. The sheet continues to its position over the second pair of rollers, at which point it is laterally adjusted by an electrically operating registering device. Here it receives its second fold parallel to the first. As the paper passes from the second-folding rollers it is severed into four folded strips and conveyed into position above four third-folding rollers, which impart the final fold at right angles to the first and second folds and deliver the four signatures of sixteen pages each to four pairs of calendering rollers, from which the signatures drop into the packing devices.

If it is desired to produce two signatures of thirty-two pages, the signatures from two pairs of third-fold rollers are conveyed to the calendering rollers below the other two pairs of third-fold rollers and follow and drop into the preceding signatures and thus form signatures of thirty-two pages. By this means the "quad" produces better work than other machines, when it is desired to fold heavy paper into signatures of thirty-two pages. It is quite impracticable to make four folds in a single sheet of heavy calendered or coated paper, owing to the tendency of the pages to be drawn out of shape by the great strain they are subjected to in making the last fold. The "quad" obviates this trouble and at the same time affords a maximum folding capacity.

Fig. 32 is a side elevation of the machine. The numbered parts in the drawing will be referred to in explaining important adjustments.

It is important that the folds for this class of work should be very accurately made in the center margins of the sheet. This part of the work is

accomplished by the electrical registering device. The first-fold stop gage will regulate the sheet perfectly parallel with the first fold roller, as previously described in the second article of the series, relating to jobbers. The adjustment of this gage is essentially the same in most classes of machines. This is sufficient until the sheet has reached its position at the second fold, as it is unimportant what position the paper occupies laterally for the first fold. It must now be registered laterally very perfectly in order to bring

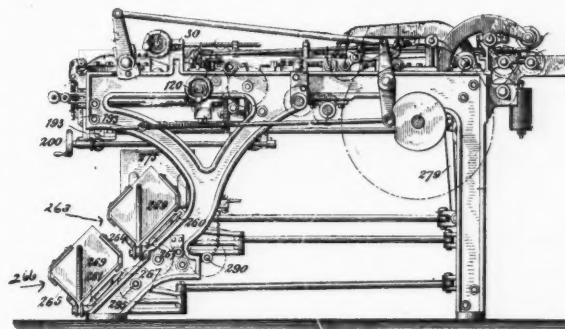


FIG. 32.

it into position to be separated by the knives and folded exactly in the center of the margins. The accuracy of both these operations is determined by the side registering device. This device is located directly behind and below 30 in Fig. 32, mounted at the right-hand side of the machine adjacent to the end registering blade, and having a circuit-making lever which is adjustable on its supporting bar to enable it to be acted upon by the extreme edge or corner of the once-folded sheet. The hand-wheel (120) must be turned to move the carriage inwardly or outwardly on the guide frame. The electrical device is attached to and moved by the carriage. The mechanism comprises a continuously operating roller; an electrically controlled drop-roller; an electromagnetic device; an adjustable registering arm, adapted to be operated on the folded corner of the paper for closing an electric circuit and lifting the drop-roller out of operative position.

In Fig. 33, 125 is the continuously rotating roller, mounted upon a short cross-shaft and receiving its motion by bevel gearing. The collar (131) keyed to the short shaft (128) supports the arm (127), which is formed with a lug (131a). This lug is adapted to engage a similar lug (127a), and by the partial rotation of the shaft (128) to hold the roller (130) in operative position. No. 132 is the armature-lever carrying the armature (133) at its free end, and formed with a heel (132a), which is adapted to engage the end of an adjustable screw (A) and lift the roller (130) when the electromagnet is energized.

As the right-hand edge of the once-folded sheet passes over the second-fold rollers between the plate (145) and another curved plate (supported by a bracket and not shown in the drawing), a crank arm, operated by a cam, which actuates the rock shaft (150) allows a spring to hold the roller (130) elevated from the surface of the paper by the electrical device until the succeeding sheet reaches the position in which it must be registered.

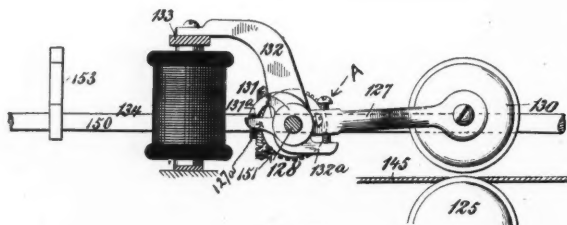


FIG. 33.

For cutting the twice-folded sheet into four signatures of sixteen pages each there are three cutting devices, one stationary in the center of the machine and two adjustable devices on opposite sides of the central one. Each knife consists of a serrated cutting-disk, which operates in conjunction with grooves in the lower roller (105, Fig. 34) of the second folder pair. Accordingly, all adjustments of the two outside blades must be made at relative distances from the center of the machine. The ends of the cutting roller are reduced in diameter to allow for a set of sleeves (175) which have annular grooves (176). The cutter wheel (180) can be adjusted to cooperate with any of the grooves by loosening the screw bolts and nuts (182 and a similar one on the opposite side) and moving the arm (178) down and sliding the bracket (177) horizontally to the proper position, so that the cutter wheel will engage another groove. The bolts should be properly tightened, and the operator must use care to prevent the wheel from engaging the grooves too tightly or too loosely.

The cutting wheels are each provided with two rubber tires, closely fitted to the knives. If the knives are set too close to the grooves, these tires will wear out quickly and it will be necessary to constantly replace them with new ones. By means of a hand-screw on the outside of the machine and connected with the sleeve (175), this member can be adjusted longitudinally upon the reduced ends of the roller, and by the lowering of the bolt (182) the cutters can be shifted upon their journal-spindles (179) to correspond with the shift of the sleeve. This permits of cutting paper of various sizes exactly in the center of the margins. The adjustment of the cutters (180) in conjunction with the second-fold rollers is very important, as the sheet is only allowed to travel a

very few inches after being separated when it comes in contact with the last-fold adjusting guides, for by the time the rear edge is severed, the forward edge is almost in contact with the adjustable guides.

The outside cutters are first adjusted into engagement with the grooves nearest the desired lines of severance in the manner explained, and then the final adjustments are accomplished with the outside hand-screw, as above described. It is important to have the sleeves (175) cover as much of the reduced ends of the roller (105) as possible, so as not to interfere with the folding action. To do this, and at the same time afford the necessary scope of adjustment, the sleeves are made long and provided with a number of grooves, into which the cutters can be adjusted, part of the adjustment being accomplished by the movable cutters and part by the sleeves. There are four pairs of third rollers, supported at right angles to the first and second fold rollers and below the plane of the second-fold rollers. The tapes convey the four severed pieces of the twice-folded sheet longitudinally above the third-fold rollers until the folded edges come in contact with the

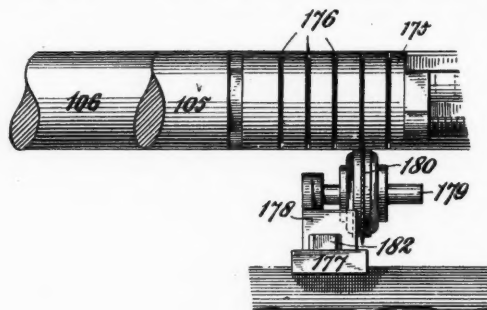


FIG. 34.

guides (two for each pair of third-fold rollers, arranged one on each side of the vertically reciprocating knife) at which moment the knives for passing the paper through the third-fold rollers descend and form the final creases in the four signatures.

(To be continued.)

NOT FOR PUBLICATION.

The engagement between a wealthy Baltimore belle and an impecunious clubman of that city was at one time last winter perilously near the "breaking off" point, and all by reason of the unfortunate mistake of a florist's assistant of whom the young man had ordered flowers for his beloved.

It appears that the young fellow had hastily despatched to the florist's establishment two cards, one bearing an order for roses to be sent to the young lady's address, and the other intended to be attached to the flowers.

What was the astonishment and indignation of the beloved one when, on taking the roses from their boxes, she found affixed the card bearing the legend:

"Roses. Do the best you can for \$3."—*Harper's Weekly*.

Written for THE INLAND PRINTER.

NOTES ON LIGHT, HEAT, POWER AND SANITATION.

BY HARLEY BARNES.

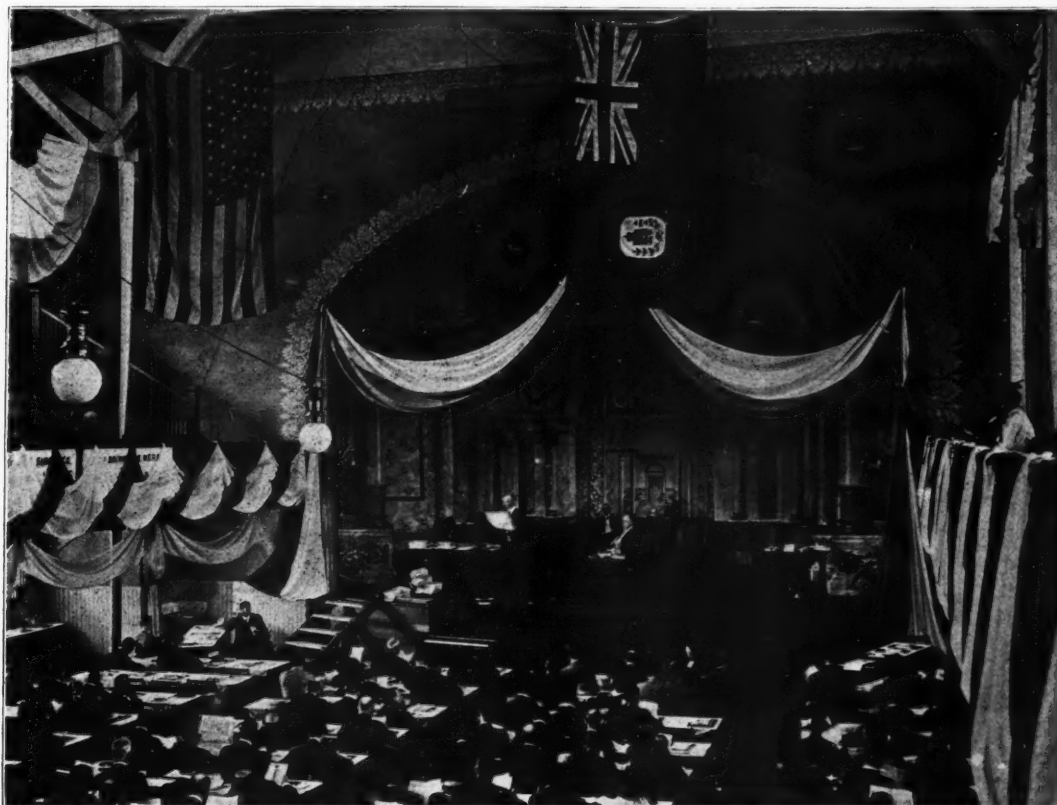


THE great majority of printers who use some form of motive power for driving their machinery are included in the class of offices using from two to perhaps ten or twelve horse-power, and where the size of motor and volume of business will not justify the employment of a specialist to attend to the duties of engineer. A comparison of conditions in such offices where some employee

PRINTER will some time extend its field of usefulness by adding a department dealing with the heat, light and power problems which confront the printer. Until then no printers' technical reading is complete without a subscription to some one of the excellent journals devoted to these subjects, but which do not deal with them in the way best adapted to the needs of the non-expert who finds himself with an engine elephant on his hands.

* * *

A POPULAR idea concerning belts used to drive machinery is that the application of resinous substances to their surface will reduce the slip of the



CONVENTION I. T. U. FROM THE BACK GALLERY.

combines the duties of engineer with his other work, with other mechanical industries where motors of this size are used under similar conditions will show a very low standard of efficiency in operation when the principal factors of economy of fuel, regularity of operation and durability of the motor are taken into consideration. There seems to be no good reason why an engine used for printing-office duty should not be operated with as good results as the same sizes and kinds of motors are in other industries, but no other department of the business is so neglected both by those engaged in the trade and their trade publications. Perhaps the publishers of THE INLAND

belts on the surface of the pulleys on which they run, a consequence of which is a loss of power and undesirable variations in the speed of machines. This is a gross error. Any application of resin, soap or gum to the traction surface of a belt can have at best only a temporary effect in reducing slip, as the tendency of such substances is to gather in lumps and streaks on the surface of pulleys, the result of which is to relieve the contact of the belt with the other portions of the pulleys, very much as a cut-out overlay reduces the impression on the high lights of a half-tone. To get the best results from a belt drive the faces of pulleys should be clean and smooth, and the

leather belts should have their entire driving surface coated with some oil that will not gum or, preferably, with some of the excellent belt grease preparations on the market. Such applications should be repeated from time to time, as the object is to fill (and keep filled) the pores of the belt so that as the air is expelled from between the pulley and belt at the point of contact, the friction between the belt and pulley due to the weight and strain of the belt will be supplemented by atmospheric pressure on each square inch of belt and pulley contact surface, which will approximate toward fifteen pounds to the square inch, to such an extent as the conditions named above operate to perfectly exclude the air from between the belt and pulleys. Electric motors connected directly to the machines they drive offer the ideal means of power transmission, but for various reasons are a more or less remote future possibility in many print-shops. In the meantime acquisition of knowledge about power-transmission by means of belts would pay good dividends to many printers.

* * *

ISN'T it about time that the time-worn printers' bellows and office broom make way for a more sanitary and expeditious method of cleaning? A device is employed in large modern hotels and office buildings of connecting pipes from the intake of a powerful exhausting fan to various parts of the building. By the attachment of a piece of flexible hose to a connection provided in each room any dust that has accumulated is drawn in by the suction at the free end of the hose as it is moved about the room by the operator. The dust thus taken up going from the hose into the pipes leading to the exhaust fan, through the fan and thence out of the building. The possibilities of this system of cleaning when it shall be applied to the cleansing of workrooms without the necessity of covering up machinery and type cases, opening windows or interfering with employees at work are almost boundless. The ease and effectiveness with which the dust might be removed from type cases, from out of the way corners which are inclined to hoard dust, and under machine frames where it is difficult to sweep, would alone justify the moderate expense of installing such a system apart from its other advantages. Nearly all printers afford some form of motive power, thus making but a few dollars expenditure necessary to enjoy this convenience. A small belt or motor-driven rotary fan arranged for exhausting, some connecting lengths of pipe with provisions for coupling on a piece of flexible hose at convenient places, a piece of hose with a suitable intake covered with wire screen to prevent small objects being drawn in accidentally by the strong draft, are the essentials.

Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. VIII.—BY N. S. AMSTUTZ.*



INTO the September article an error crept, which, however obvious, is regretted by the author. In placing the time indications at the top of Fig. 49, "0" time is shown without a black margin along the right-hand side. This is manifestly an impossibility, because at "no time" in the acid there has not been produced any effect whatever on the copper plate; hence it could have no relief and no printing quality and should show black. The tonal interpretation of Fig. 49 is defective in that the darkest portion of the scale should be black so as to disclose what loss is incurred in the transition from dead black to the first three or four bands of *modified* black. As stated, the scale is not an ideal one. It shows a

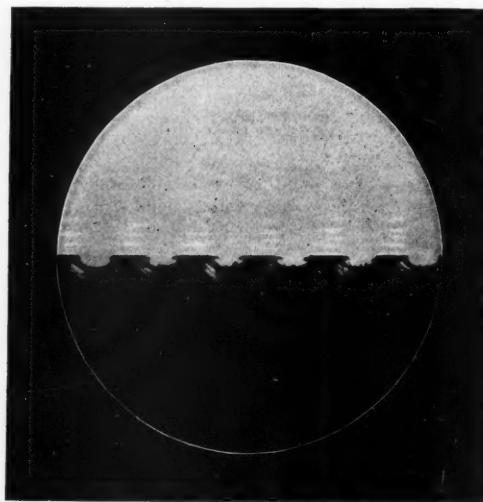


FIG. 55.—Edgewise microphotograph of a 65-line, 45-minute flat etch, showing the enamel "shell" or "scale" on some of the dots, and disclosing the side action of the acid. This half-tone at 150 lines shows traces of irradiation which have been accentuated in staging. Enlarged about twenty-six diameters.

slight variation between the left and right hand edges, which, however, is not so marked, as if the "0" time region had not been inadvertently trimmed off, this space was fully one-fourth inch wide.

In connection with the production of coordinate test scales, the entire engraving is to be filed with the negative and the engraver's proof in so far as there is anything on the engraving to show in the proof between dead black and the smallest black dots. In this way the enamel print region

* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

will show along the unetched side of the scale as a dead black on the proof and the varying depth and width of the graded dots will appear immediately adjacent to this region, on the copper.

After considering the production of coördinate tonal scales and the manner of filing the data, it is well to specially call attention to the desirability

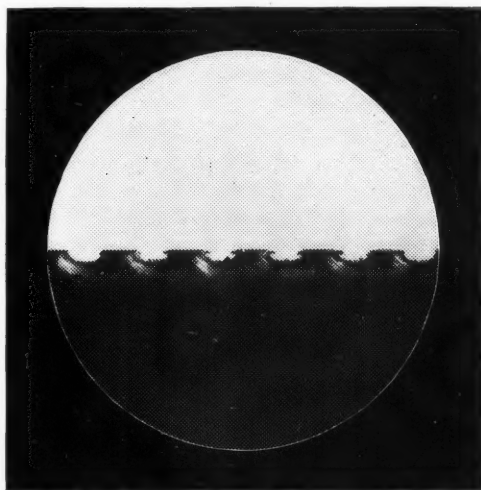


FIG. 56.— Similar view to Fig. 55, but at 65 lines per inch, showing a marked difference in interpretation. The irradiation effect is barely noticeable above the extreme right-hand dot.

of having fixed working standards of all the inter-related conditions appertaining to each screen number in use, so that there is always the *same basis* to refer to — an unchangeable basis. It will be conducive to greater uniformity in output than if the referee or judge of the many questions which arise day by day as to the treatment of the various tonalities, is the head photographer alone. However expert, he can not be infallible, and the personal equation as to the extent of impression certain conditions will make on his judgment will vary from time to time. It is then seen that a basis of uniformity as to standards of comparison is very essential. How can any one, but the exceptional expert who has a Mezzofantian memory, so fix all the varying conditions and factors that enter into the production of half-tone plates in his mind that his judgment will always present as invariable a record as that produced in the manner outlined in the September number.

If enlargements will be made of the negative and etched-plate conditions, comprising the shadow, grays and high-light dots, then the operators so supplied will be a long way ahead of those who simply follow a rule of thumb plan, and positive knowledge will be gained that will be available for all emergencies. A separate set of records being made up so as to show the effect when using photographic prints toned to different shades and colors, the data will become the more valuable. In

all cases where standardization is the ideal, it is essential to copy a tonal scale photograph produced as described in the last issue by utilizing a celluloid "actinometer." Such scales can be toned to different tints and special record tests of each condition made for reference.

If all subjects presented the same conditions as to shadows, high lights and middle tones, it would obviously only be necessary to make the proper compensated negative and give a flat etching in each case, without any staging whatever; but this ideal condition does not universally exist because of the large variations in the conditions of the "copy." The principal remedy lies between retouching the photographs or staging the etching. In many cases the staging is the quicker and safer method, because the variable factors of photographic susceptibility which come into play in the pigmented mixtures the artist uses who does the retouching are non-existent with the etcher. When some of the so-called Chinese whites will photo-engage as a middle gray, the possibility of having false interpretations creep into the subject, through modified whites, grays or reds, on the whole is larger in the case of retouching than in staging because the etcher works in a subtractive manner only, while the retoucher works in this and an additive manner as well — when using either dark or light pigments; subtractive when

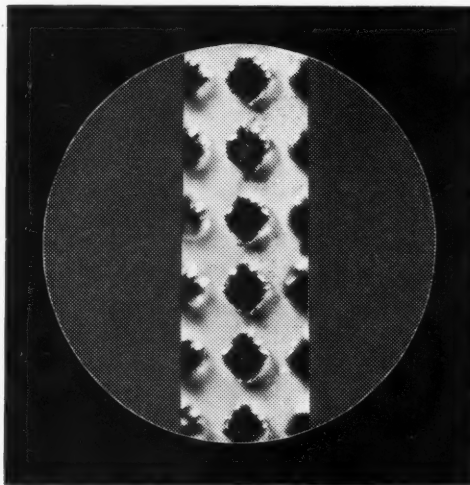


FIG. 57.— Showing microphotographic enlargement to about twenty-seven diameters from dots similar to those shown in Fig. 56. The "enamel" has become dry and crinkled at the overhanging edges, causing peculiar flutings. Viewed through the microscope, the round formation of the dot underneath could be seen, but it was of insufficient intensity to show in the enlargement.

white is used over a darker ground, and the reverse when a dark pigment is the medium employed on a lighter ground.

The etcher works in the direction of the whites, always reducing the size of the black dots and increasing the dimensions of the white ones, thus invariably, wherever any acid action takes place,

reducing the percentage of black, just as the wood engraver, by repeated incisions of his graver, reduces the black areas and puts in whites at each movement of the graver. This is called a subtractive method, because portions of the original black area are subtracted or removed in contradistinction to steel or copper plate engraving or open drawing, in which there is no black to commence with, hence each line produced adds black to the previous lighter areas and thus these processes become *additive* ones, for the reason that they add to or increase a certain condition in contrast to the other method, which removes, reduces or subtracts from a previous dark area. This unit or first condition must be the whole printing surface intact, as a black, for a white has no printing

surface; hence, so far as the typographic relations are concerned, does not exist, since it is a factor belonging to the paper and not to a type-high block.

It has been thought wise to carry through an assumed condition as to half-tone interpretation, showing the various practical phases of the laws of compensation. These laws are understood in the arts in general and recognized by every patternmaker in particular. In constructing patterns that shall be used for making castings in iron, brass or aluminum, he uses a scale which is as much larger in length than a normal length scale as the metal of the same dimension, which is to be used, shrinks or contracts when cooling. This is so well known and understood that a query of the practical patternmaker as to the correctness of his working to a scale that was not normal would subject the inquirer to the not inapt classification wherein verdure is the dominating characteristic—bluntly speaking, he would be called a "greenhorn." The previous appellation does not apply to the wide-awake process worker, but some of the "color" may be found in the vicinity of the chap who is a law unto himself and who can see no farther ahead in his chosen calling than to kick at anything that will sift out the meritorious man from the drone.

With an apology for this digression, let us see how these laws of compensation apply to half-tone work. Suppose there was no side action in the etching part of the process, then the tone values of the negative would need to be exactly the same as the required value of the finished print, barring spreading action of the ink. Since the side action in etching and the spreading of the ink are present, it is of vital importance to reason *backward from the printed page*. As all black dots are, on an average, enlarged about .001 inch and all white dots are similarly reduced by the same amount in printing, it will be necessary to have such dots respectively smaller and larger in the engraving. The black dots of the etching being .001 inch smaller, and the white dots .001 inch larger than the printed results, they thus truly compensate for the spreading action of the ink.

There is also the compensation for the side action of the acid. Suppose the side action of a white dot is enough to increase its size .003 inch during the whole etching period and that of the black dot .004 inch in the same time, and remembering the .001 inch of the inking conditions, which neutralizes .001 inch of the side action, the negative representation of the white dots of the shadows will need to be .0028 inch smaller than the required printed page size, and the negative counterpart of the smallest black dot of the "whites" will, similarly, have to be .003 inch

TABLE NO. R.—Showing equivalents of round dot diameters, and areas in square dot sides.

Diameters in Inches.	Areas.*	Equivalent square dot sides, in inches. ^a
.0005	1.96	.00044
.0010	7.85	.00089
.0015	17.67	.00133
.0020	31.42	.00177
.0025	49.09	.00221
.0030	70.69	.00266
.0035	96.21	.00311
.0040	125.66	.0035
.0045	159.04	.0040
.0050	196.35	.0044
.0055	237.58	.0049
.0060	282.74	.0053
.0065	331.83	.0058
.0070	384.85	.0062
.0075	441.79	.0066
.0080	502.66	.0071
.0085	567.45	.0075
.0090	636.17	.0080
.0095	708.82	.0084
.0100	785.41	.0089
.0105	865.90	.0093
.0110	950.33	.0098
.0115	1038.69	.0102
.0120	1130.97	.0106
.0125	1227.19	.0111
.0130	1327.32	.0115
.0135	1431.14	.0120
.0140	1539.38	.0124
.0145	1651.30	.0129
.0150	1767.15	.0133
.0155	1886.92	.0137
.0160	2010.62	.0142
.0165	2138.25	.0146
.0170	2269.80	.0151
.0175	2405.28	.0155
.0180	2544.69	.0159
.0185	2688.03	.0164
.0190	2835.29	.0168
.0195	2986.48	.0173
.0200	3141.59	.0177

* In units of .0000001 square inch.

NOTE (a).—The square dimensions of the smaller-sized dots have to be carried to a practically unattainable degree of decimal places so as to come within a reasonable semblance of the numerical accuracy of equivalent dimensions; as it is, the error is noticeable when numbers alone have to be dealt with, but negligible in practice. Thus the product of any value in the third column multiplied by itself should *exactly* equal the value found on the same line in the second column. Taking the equivalent value of a .0035-inch round dot, $.00311 \times .00311 = 96.72$, a difference of .51 is found, which, considering the minute unit of area used, is of course entirely negligible in practice. The diameters and sides when carried to ten-thousandths of an inch do not exceed the unit of accuracy employed in ordinary precision engineering.

larger, allowing for *two* compensations — the acid and the ink. If there was no spreading of the ink, obviously the negative would have to only compensate for one condition, that of side action, and, thus, the first values given would represent the change of negative dimensional characteristics. To recapitulate: Suppose a white shadow dot on the printed page, representing true tonal interpretation, was to be (table O, page 546 of the August number) .0028 inch and the black dot of the "whites" also .0028 inch diameter. To compensate for the ink, the smallest white dots of the engraving should be .0038 inch and the smallest black dots .0018 inch diameter. Letting the side action of the acid be represented by .003 inch and .004 inch respectively, for the shadows and "whites" the negative dimension for the smallest white dots would be .0008 inch and for the smallest black dots the size would become .0058 inch, thus making the negative shadow conditions .002 inch smaller and the high-light conditions .003 inch larger than the printed page requirements. The photographer then must see that these sizes are present in his finished negative. Table No. U dis-

TABLE No. S.— Showing equivalents of square dot sides and areas in round dot diameters.

Sides in inches.	Areas.*	Equivalent round dot diameters, in inches. ^a
.0005	2.5	.00056
.0010	10.0	.00113
.0015	22.5	.00169
.0020	40.0	.00225
.0025	62.5	.00282
.0030	90.0	.00339
.0035	122.5	.0038
.0040	160.0	.0045
.0045	202.5	.0051
.0050	250.0	.0056
.0055	302.5	.0062
.0060	360.0	.0068
.0065	422.5	.0073
.0070	490.0	.0079
.0075	562.5	.0085
.0080	640.0	.0090
.0085	722.5	.0096
.0090	810.0	.0102
.0095	902.5	.0107
.0100	1000.0	.0113
.0105	1102.5	.0119
.0110	1210.0	.0124
.0115	1322.5	.0130
.0120	1440.0	.0135
.0125	1562.5	.0141
.0130	1690.0	.0147
.0135	1822.5	.0152
.0140	1960.0	.0158
.0145	2102.5	.0165
.0150	2250.0	.0170
.0155	2402.5	.0175
.0160	2560.0	.0181
.0165	2722.5	.0186
.0170	2890.0	.0192
.0175	3062.5	.0198
.0180	3240.0	.0206
.0185	3422.5	.0209
.0190	3610.0	.0214
.0195	3802.5	.0220
.0200	4000.0	.0226

* In units of .0000001 square inch.

^a See remarks under "Note" of table No. R.

closes an additional compensation, covering the variations of an "enamel" print from its negative.

TABLE No. T.— Showing equivalents of dot areas in diameters of round and the sides of square dots.

Areas*.	Equivalent round dot diameters, in inches. ^a	Equivalent square dot sides, in inches. ^a
2.	.00051	.00045
4.	.0007	.00063
8.	.0010	.00089
16.	.0014	.0013
32.	.0020	.0018
64.	.0029	.0025
128.	.0040	.0036
256.	.0052	.0051
512.	.0081	.0072
1024.	.0114	.0101
2048.	.0161	.0143
4096.	.0228	.0204
2.	.00051	.00045
3.	.0006	.00055
4.	.0007	.00063
5.	.0008	.00071
6.	.00087	.00077
7.	.00094	.00084
8.	.0010	.00089
9.	.00107	.00095
10.	.00113	.0010
20.	.0016	.0014
30.	.0020	.0017
40.	.0023	.0020
50.	.0025	.0022
60.	.0028	.0024
70.	.0030	.0026
80.	.0032	.0028
90.	.0034	.0030
100.	.0036	.0032
200.	.0050	.0045
400.	.0071	.0063
600.	.0087	.0077
800.	.0101	.0089
1000.	.0113	.0100
2000.	.0160	.0141
4000.	.0226	.0200

* In units of .0000001 square inch.

^a See remarks under "Note" of table No. R.

Some etchers demand square negative dots in the high lights, middle tones and even beyond, while others claim they can get better results with the square form of dots ranging only from the three-quarter whites to the high lights. In the assumed example the usual negative high-light square dots are the equivalent in area of the compensated round dot diameters given.

Sometimes the consideration of relation between the same areas of round and square dots becomes the basis of no small amount of confusion, because the areas are not evolved from the same factors. To clear this point, tables Nos. R, S and T are given; in table R the diameters of round dots vary by even amounts, their area and the approximate equivalent size of square dots are shown. The reverse of this is given in table No. S, wherein the sizes of square dots varies by even amounts and the nearest equivalent round dot dimensions are given on the same lines. Table T shows changes of areas, varying in a logarithmic

and arithmetic manner, with the corresponding nearest equivalent round dot diameters and square dot sides.

A hasty consideration will often befog a person who has little or no calculation to do. He may confuse the doubling of area to mean the same as doubling the diameter, a basis that is fundamentally wrong, as the following will disclose. Suppose a round dot of .002 inch diameter and another of double this diameter, or .004 inch; the area of the first is .000003141 square inches, or, in our shortened nomenclature, 31.41 (ten millionth of a

Having the area of a circle and wishing to find the diameter, divide by .7854 and extract the square root of the quotient, and in the case of a square of a given area its sides are found by extracting the square root of such area. The tables will avoid considerable calculation and make the translation from one dimension into another of practically the same size simply a matter of inspection.

Table No. U summarizes the data given and in addition it shows the required modification of the grays or middle tones, as well as "enamel" print idiosyncrasies. This table is arranged so as to

TABLE NO. U.—Showing compensation data at 100 lines per inch for neutralizing the side action of ink, acid and washing.
Screen pitch = .010". Diagonal pitch = .0141". Unit area = 1000.

KINDS OF DATA.	Smallest O dots of the SHADOWS.	O dots of the GRAYS.	Smallest • dots of the "WHITES."
Printed page dots	.0028 in. diam.	.0080 in. diam.*	.0028 in. diam.
For spreading of ink	.0010 " added.	.0010 " added.	.0010 " deducted.
Engraving dots	.0038 in. diam.	.0090 in. diam.	.0018 in. diam.
For acid action	.0030 " deducted.	.0035 " deducted.	.0040 " added.
"Enamel" print dots	.0008 in. diam.	.0055 in. diam.*	.0058 in. diam.*
For washing	.0003 " added.	.0005 " added.	.0007 " added.
Negative dots and their characteristics	.0011 in. diam., being smallest opaque • dots of negative.	.0060 in. diam.,* being middle-tone square opaque dots.	.0065 in. diam.,* being high light square transparent dots.

Areas and Tonal Values.

KINDS OF DATA.	Areas.	% White.	Areas.	% White.	Areas.	% White.
Printed page dots	62.5	6.25	500. *	50.	62.5	93.75
Engraving dots	113.4	11.	636.2	64.	25.4	98.
"Enamel" dots	5.0	.5	237.6*	24.	264.2*	62.
Negative dots	9.5	.95a	282.7*	28. a	331.8*	70. b

* Equivalents of square dot areas. a = opacity. b = transparency.

square inch) shall we say talbots, yet we refrain from giving currency to this name as suggested on page 381 of the June number of THE INLAND PRINTER, out of deference to the many process workers in this country and abroad, who are entitled to an expression of preference in the selection of any representative name as applied to a distinctive phase of the art. In consequence, we will simply say an area of 31.41 for the first diameter and 125.6 for the second, showing that doubling the diameter has increased the area four times; conversely, halving the diameter makes the area one-fourth its former value. If we start with the area 31.41 and double it we have 62.82, whose diameter is .0028 inch, an increase in diameter of only .0008 inch. The tables R, S and T clearly show the differentiation between areas, sides and diameters.

As stated in previous numbers the area of a circle is found by squaring the diameter and multiplying by .7854 while that of a square is found to be the product of one side multiplied by the other.

show what the compensatory changes are and when they shall be added or subtracted. It is not given as a finality, but as a specimen showing how the various factors may be arranged in tabular form so as to assist workers to list the different compensations in proper sequence. It should be remembered that the enamel print allowance will vary with different solutions used in coating the copper and the conditions present at the time of printing and washing. The values given for this variable factor are not wholly representative, but are indicative of the actual conditions found in a relatively small number of measurements made. The data are included in the table to show more especially that it is not wise to assume, as is ordinarily the case, that the enamel print is an exact counterpart of the negative. All the measurements so far made of "enamel" prints show a reduction in size of *all* the dots; in the shadows where there is little area for water action, the spreading of the illumination sideways in the case of a 150-line specimen was such as to reduce a

negative shadow dot of .0013 inch to an enamel print dot of .0010 inch. This may be a part of the phenomena known to carbon workers as the continuing action of light, *after* the light is no longer present; thus the creeping action in the bichromatized film on the copper takes place under the shadow of the negative dot.

In the case of the high lights the negative dots were transparent squares bounded by opaque portions joined to each other. The transparent openings had .0046 inch sides and the enamel print dots produced therefrom were only .0039 inch on each side. Undoubtedly the tendency to crawl side-wise would be the same in this tonal region as in the shadows and under this assumption the enamel print dot would be larger than that of the negative by the same amount as the other grew smaller, or .0049 inch square. In this case, on account of the insular form of the dot and the large encircling area of unacted "solution" on which the water used in washing has a vigorous action, the spreading is neutralized, and even more, as the dot is actually smaller than the transparent opening of the negative to the extent of .0007 inch, showing a total change of about .001 inch, due to the washing—.0003 inch to overcome the spreading of the light action, and .0007 inch of extra washing away of the borders of the dots. There must of course be some neutralization of the spreading in the shadows by reason of the washing, but reduced to a negligible degree, because of the small area of the unacted "solution" which is to be removed from the copper by the water. The second portion of table No. U shows the variation in percentages of tonalities of the various steps included in the first portion.

A slight digression is introduced at this point by way of microphotographic enlargements of "enamel" dots after etching; they were made by the author, by making, in the case of Figs. 55 and 56, the exposure parallel to the screen lines—not diagonal; and in the case of Fig. 57, at an angle of twenty degrees to the plane of the plate, looking from the right-hand side of the engraving. The data relating to these enlargements will be found as footnotes to the several figures. It is thought that the novelty of the edgewise enlargements, especially, will appeal to process workers, and disclose to them the existence of characteristics that but few have heretofore been privileged to see.

The traces of irradiation bands opposite the dots will also be interesting, and it is believed the inclusion of these figures in this article, though slightly irrelevant, will prove of no small interest to the reader.

(To be continued.)

SUCCESS: A subtle connivance of nature for bringing about a man's defeat.—*Elbert Hubbard.*

GEORGE FRENCH, EDITOR OF "PROFITABLE ADVERTISING."

Profitable Advertising announces that Mr. George French, well-known in the printing trades, will take editorial charge of that admirable publication in October, Mr. James Barrett Kirk, the retiring editor, having associated himself with the Lord & Thomas Advertising Agency, Chicago. *Profitable Advertising* says of the new incumbent:

"Mr. French is known to the readers of *P. A.* as a writer upon advertising topics, having been a contributor to its pages for about three years. He has written for other journals upon printing and graphic art matters for about ten years, and is the author of several books, all dealing with some phase of the printing art. He was a country printer and then a country editor. Afterward he became a reporter on a city daily, then city editor, managing editor, and editor-in-chief. He finished his newspaper career as second in rank in the business office of the *New York Journal*, several years ago. Since then he has devoted a large part of his time to the study and investigation of printing and advertising, contributing to the technical and trade journals, acting as an expert in printing, and occasionally giving talks before societies and clubs. He has thoroughly studied the question of graphic art as it may be applied to printing and advertising, and has designed and seen through the press many fine books and important pieces of advertising literature. He is one of the founders of the Boston Society of Printers and a member of its Council.

"When Mr. Kirk retired from the editorship of *P. A.* Mr. French appeared to be his logical successor, and accepted the invitation of the publisher to take up the work. He is pretty well known in advertising circles, having always been anxious to meet the men who do things. His interests have taken him much to New York during the past ten years, and he has become identified with some of the progressive movements in the advertising and printing crafts. He was one of the originators and organizers of the New York Advertising League, and is a vice-president. His writings have made him known abroad, especially in England and Germany, in which countries his articles are often reproduced in the printing and advertising press."



GEORGE FRENCH.

"EVERY DAY IS SUNDAY."

A curiosity in journalism is the copy of an esteemed Costa Rican contemporary, the *Limon Weekly News*, which comes to us with two pages of advertisements, a copy of the new printing law and the notice: "Until further notice the issue of the *Limon Weekly News* is suspended, as prescribed by the new law of June 20, 1906."

Two blank pages represent the reading matter, and the editor carries caution to the point of omitting even his title head and running title. A glance at the provisions of this extraordinary law, worded in quaint English, justifies his caution, for not only are publications of any kind forbidden unless all concerned give security that the Government will find no objections to them, but editors and authors are put under heavy bonds to make sure that whatever fines Costa Rican courts may impose will be paid. The law was passed by the Congress "at the instance of the Executive."

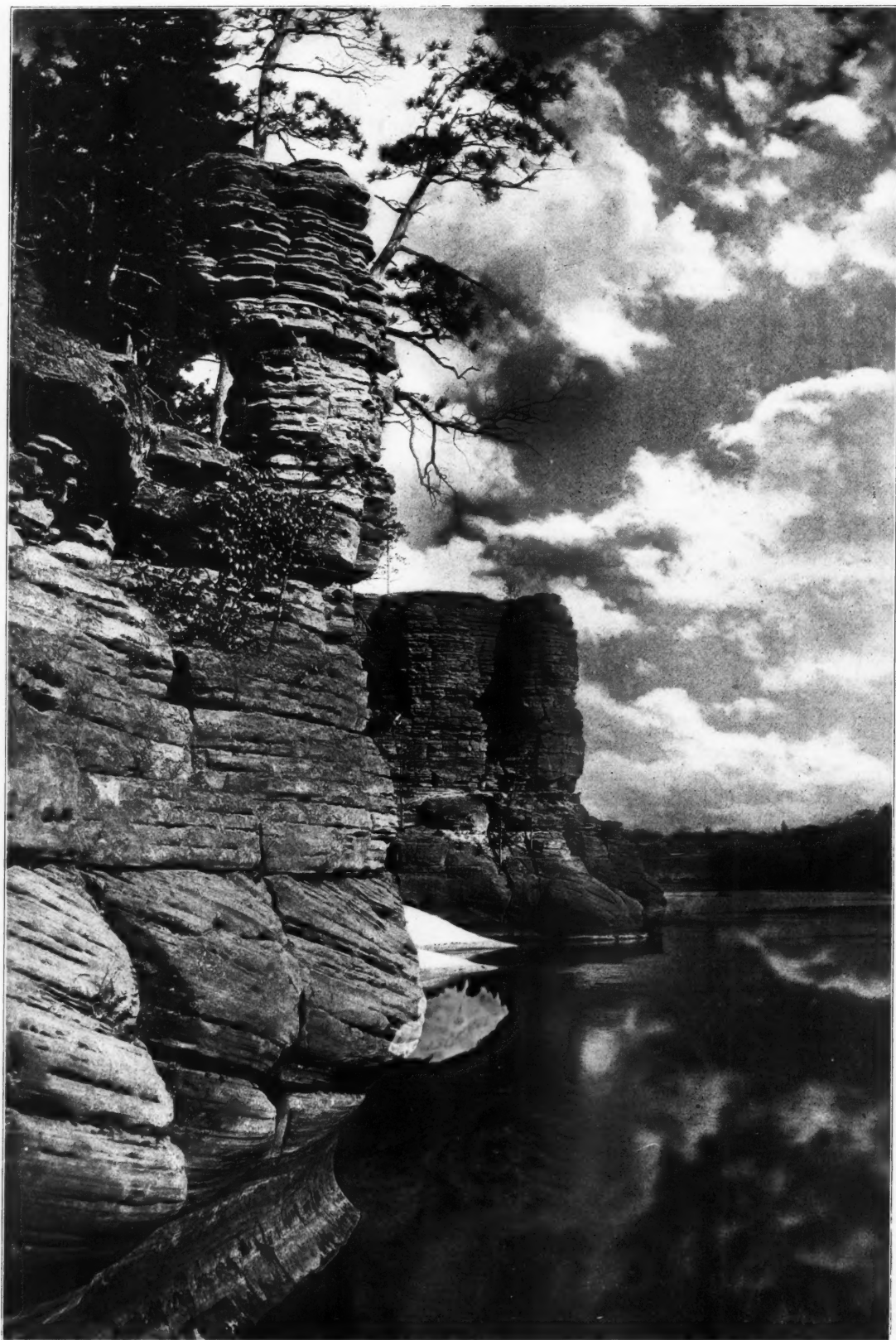


Photo by H. H. Bennett, Kilbourn, Wis.

Engraved by Inland-Walton Engraving Co.

CHIMNEY ROCK AND LOVERS' LEAP, DELLS OF THE WISCONSIN RIVER.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE CARTOON SYNDICATE AND THE HOME ARTIST.

To the Editor: GUTHRIE, OKLA., August 30, 1906.

I submit herewith a cartoon for THE INLAND PRINTER. The idea that the cartoonists who are loudest in their out-



cry against the trusts should themselves be working for a trust seems too good a point to be overlooked.

WIN FAZEL.

JOE MITCHELL CHAPPLE ON COMPOSING MACHINES.

To the Editor: BOSTON, MASS., Sept. 12, 1906.

I have always believed that THE INLAND PRINTER is an advocate for "a square deal" on every question, and have felt that if there ever was a trade journal that could be depended upon to give the whole truth in regard to any

part of the printing business—that journal is your own. You know there are usually two sides to any story.

In a recent issue of THE INLAND PRINTER I read with much interest the reproduction of the address given by Mr. J. Linn Ladd before the Texas Press Association at Corpus Christi on typesetting machines for a country printing-office. I began life in just such an office, and still have a lively interest in all places that are akin to my "first job." I do not like to see information go out which my experience absolutely contradicts—information which must be misleading to fellow publishers. I have no doubt of the earnestness and sincerity of Mr. Ladd, but his experience is singularly different from my own and that of hundreds of the other publishers with whom I am personally acquainted. In fact, his ideas are so much at variance with those generally accepted among persons engaged in the printing business, that I think it only fair that both sides of the question should be heard.

Mr. Ladd speaks of youths and maidens setting type for from \$3.50 to \$6 per week in the East, while the average pay in Texas—he claims—is \$10. In my many years of experience here in Boston, I have never yet discovered any one of even average intelligence who would work at \$6 per week—the lower price is absolutely out of the question. The average wages in the East compare very favorably with those in Texas, the wages of young compositors averaging from \$6.50 to \$10, and those of operators of typesetting machines from \$9 to \$15 and upward per week, according to individual ability.

Some years ago I installed a typesetting machine in our *National Magazine* office here and another in our Ashland office, and for three years these did all our composition, so that my opinion is based on actual experience and not on mere hearsay. I have no hesitancy in saying that the Simplex Typesetting Machine is all that the Unitype Company claim for it. They give instructions in operating the machine, and my people had the benefit of these lessons when the machines were installed, and I remember that one of the special cautions given was to have the type absolutely dry before putting it into the distributor. I believe they were careless about this at first, but soon learned that the rule was not given them by the Unitype people without a good reason, and when it was conscientiously observed we never had the slightest difficulty. Of course all machines have their limitations, but there are numbers of publishers throughout the country who have handled the Simplex and who never dreamed of parting with it until their business grew beyond the machine and something of larger scope was required.

This was our own case in this office, and we now have a Monotype equipment installed. I was much amused at Mr. Ladd's analysis of that machine—it only took him three-quarters of a minute by the watch to decide that the machine was not worthy of consideration. There are thousands of skilled printers who have given it months of study, and to-day it is proving, by concrete results, in Boston and elsewhere, that it is one of the most successful typesetting machines ever used. When we found here that our forms required larger scope than could be given by the Simplex, we put in the Monotype, and on our machine we can set all type from five to twelve point, and besides this we can make all the advertising and display type up to thirty-six point—all that our own office needs for advertising and all needed by the country daily newspaper in Wisconsin.

The operation of the Monotype keyboard is simplicity itself. There are 225 characters. Upper and lower case roman and small caps. and italic may be set at the same time, or in place of small caps. a gothic or antique may be used, and the manipulation of the keyboard is iden-

tically the same. The keys for each face are of a different color, so that complications are entirely unnecessary. I took an operator from the Simplex to operate this machine, and in less than two weeks she was setting from 3,500 ems per hour—in fact, we have found that the keyboard is as simple as that of a typewriter.

For the caster we secured a man from the Lanston Company, and of course we are paying the union scale and operating eight hours only, and yet I think our records will compare favorably with those of any composition-room where other machines are used, and where, perhaps, the hours are longer. By the way, the Lanston school at Philadelphia is always able to supply competent help. Since the Monotype equipment has been in our office, we have not stopped fifteen minutes through any fault of the machines—or any other fault, for that matter. When we run out of copy, the caster-man makes sorts and type for the entire composing-room, relieving us of much expense from the typefoundry.

Mr. Ladd's reference to the Monoline machine is also interesting, because I investigated it very thoroughly at the exposition in St. Louis and found it limited, being useful for newspaper work only. I think Mr. Ladd errs in saying this machine can be obtained for \$750, as I understood the price was \$1,100.

In reference to the cost of operating machines, Mr. Ladd says that the expense of a justifier on the Simplex is offset by the cost of heat for melting the metal on the Linotype machine. As this item would be about the same on the Linotype and the Monotype, I find that my experience varies widely from Mr. Ladd's statement. Either of these machines running nine hours a day would consume 1,100 feet of gas per week, which would average about \$1 or \$1.25—if a justifier can be obtained at this price, I have not been able to find one.

The Linotype Junior was probably put out to offset the Simplex \$1,500 newspaper machine. I have nothing to say against any machine, but after thorough investigation we purchased the Monotype, but I wish to say right here that I never can forget the effective work done for us by the Simplex. Perhaps I have something of the zeal of a boy in my new possession, but at least I should like to see the whole truth recorded in reference to the Monotype and the Simplex machines. My weakness is to be enthusiastic over all the machinery used in our own office, and I dislike to see mistaken statements made about any part of it, and I feel sure that THE INLAND PRINTER desires to see that correct information goes out to its readers concerning these machines, which are certainly revolutionizing the work of all printing-offices, especially that of the country newspaper offices. As a printer, the Monotype appeals to me because it retains the individual touch, while it secures the necessary speed now required for the art preservative, and I think if Mr. Ladd—or any other editor of a country newspaper, will give more than three-quarters of a minute to the investigation of these machines, he will find that they are exactly suited to the work for which they are designed.

With cordial best wishes, I am,

Sincerely yours,

JOE MITCHELL CHAPPLE.

THE EDITORIAL "WE."

"Heard the news?" asked the small lady with the sharp nose. "It has been discovered that the 'Snorts and Puffs' man of the *Daily Hyphen* has been leading a double life."

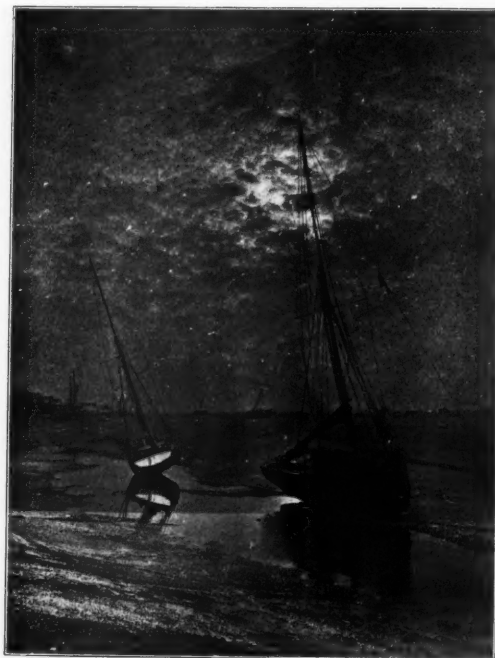
"I suspected as much," said the large, placid lady. "I could see no other reason for his referring to himself always as 'we.'"—*Exchange*.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



YET another mounting plate is being introduced to printers by a Leeds firm. It is of cast iron, and is called by its inventor the "Holdfast." The upper surface is flat with a slightly roughened finish, and the under side is hollow with supporting ribs. No nails, screws, or fasteners are used to hold the plates in position, they are simply heated slightly and laid down on the plate with a wax preparation that is supplied. It is claimed that by the use of this method a great deal of time is saved, as the plates can be very quickly laid down, and, the wax becoming hard in a few minutes, the machineman can get to work very much quicker than by many of the methods at present in use. The plates are held so firmly that no slipping can occur, while the iron bed on which they are mounted secures the absence of warping and rockiness which is often experienced with wooden blocks, at the same



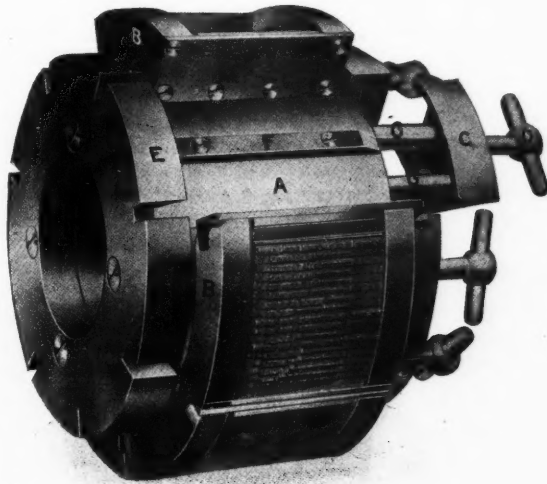
LOW TIDE ON THE THAMES ESTUARY.

time it offers a resistance to pressure that ensures a rigid impression. If it is desired to shift a plate or lay down a new set, this can be done on the machine without removing the bed from its lock-up.

Newspaper printers on this side are interested in a new device for printing late news which appears to be of a simple yet reliable construction. The capacity of the type holder, or "fudge-box" as we call it here, is such that one line or a column of matter may be printed. The attachment is mounted on an auxiliary shaft on a rotary press and consists of a number of boxes into which the late news is fastened by an ingenious piece of mechanism that acts practically instantaneously. Each box is self-contained and any box may be removed without interfering with the others, while each is so securely locked that the contents can not possibly fall out. It is the custom in this country to leave a column or part of a column blank in the early editions of a newspaper, and in subsequent editions late

news is inserted in the space by means of some such arrangement as the one described, which, however, seems to possess several good points, among them being security and speed, the latter an important matter when an edition is wanted on the streets quickly.

In a previous letter I referred to the pending litigation between the American and the British Linotype companies, but process of law goes slowly in England, and although the proceedings to restrain the American company from



THE NEW "FUDGE-BOX."

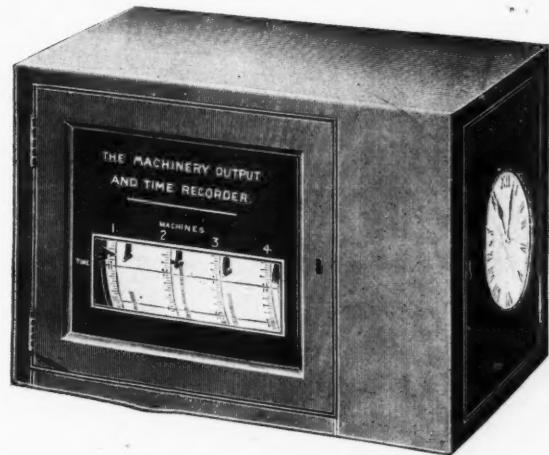
selling their machines were commenced some time ago the case only came before the courts, and that but briefly, the other day, when in the Chancery Division, before Mr. Justice Swinfen Eady, an application for an injunction was made to restrain the Mergenthaler Linotype Company of New York, U. S. A., from making, using, selling, or offering for sale machines constructed in such a manner as to infringe certain patents owned by Linotype and Machinery, Ltd., when the defendants, the Mergenthaler Linotype Company, by their counsel gave an undertaking until the trial of the action, or further order, that they would not make, use, sell or offer for sale, or book orders for their machines within the United Kingdom, or abroad. The trial of the action may not come on for some months yet, and meantime printers are, in many cases, deferring their orders.

Messrs. R. Hoe & Co. were the defendants in an action for infringement of patents brought against them by the Northern Press and Engineering Company, Ltd., of South Shields, the claim being that the defendants had infringed the plaintiff's patents for combinations or arrangements of machines for printing newspapers in connection with folding and cutting machines. The plaintiffs claimed for a combination of mechanism comprising two printing machines erected end to end, with a space between them, a double or single longitudinal folder placed in the said space for folding the paper, web, or webs from one or both of the said printing machines, and passing the same on to transverse folding, cutting and delivering mechanism, and paths of tapes between the said printing machines and the said longitudinal folder for conducting the printed webs from the printing machines to the longitudinal folder. The defendants' case was that in neither of the plaintiffs' alleged inventions was there any good subject matter for a patent. In a previous letter I noted that judgment had

been given in Messrs. Hoe's favor, the plaintiff company appealed against the judge's decision, and the appeal came before the court the other day when the original judgment was confirmed and the case again decided in Messrs. Hoe's favor, with costs against the plaintiff firm.

Something quite new for printers in the form of a burnishing machine for printed matter has been invented by Mr. C. Richardson, a gentleman who is connected with an English printing-ink firm. It is intended to take the place of the usual hot rolling machine, which is an expensive piece of apparatus that the generality of printers can not afford to install, and are therefore compelled to send out any work that requires a high finish to a trade house. The new machinery consists of a polished steel cylinder, round which are arranged a number of rotary brushes; the sheets are fed from a feed-board, as in a printing machine, and passing between the cylinder and brushes, emerge with a highly polished surface that imparts a fine appearance to the work, the ink being intensified and enriched, while the various tones in illustrative work are brought out so as to give a relief and brilliancy. The burnisher occupies little floor space, and requires but a small power to drive it; it has a speed of one thousand sheets per hour, while an advantage is that no heat is required, a feature that reduces the cost of burnishing when compared with that done by hot rolling machines. The prices for the various sizes of the burnisher are remarkably low.

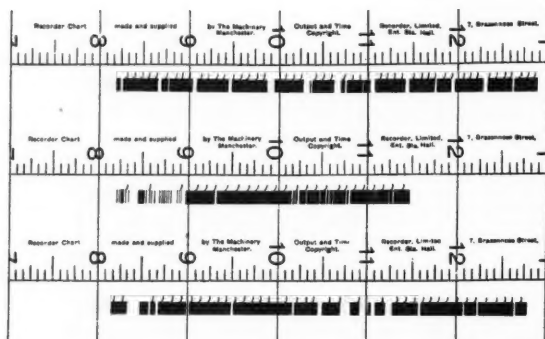
Printers' machine minders are much exercised over a little appliance whose introduction into the machine room they look upon with much antagonism, as it will bring to book any man who dawdles over his work, and provides indisputable evidence as to how his machine has been working. The "Output and Time Recorder," it is termed, and its object is to show in the office what each machine on the premises is doing, the number of runs made, and the time occupied by the various stops, necessary or unnecessary, that occur in the course of the day. The recorder is somewhat in the form of the usual electrical indicator, but with this difference, that there is a clock attached, the mechanism of which rotates a cylinder carrying a printed record



THE OUTPUT AND TIME RECORDER.

sheet, divided into spaces for each hour of the working day, these spaces being subdivided again into five-minute sections. The cylinder with its record is slowly revolving, each square occupying one hour in passing a given point. Each machine is connected with the indicator by two wires that come from a small attachment fixed to the press and records on its own square the actual working of each, thus furnishing an absolutely accurate and permanent record of

the operations. The indicator shows in the office the time taken to make-ready, the number of sheets worked off, every stop for cleaning, washing up, or other operation, and if too many of these stops are recorded the operative in charge may at once be brought to book and asked the reason. When the machine is printing, a continuous mark is being traced on the record sheet, at every stoppage this mark ceases, and as the sheet is still traveling, the blank



THE OUTPUT AND TIME RECORDER.

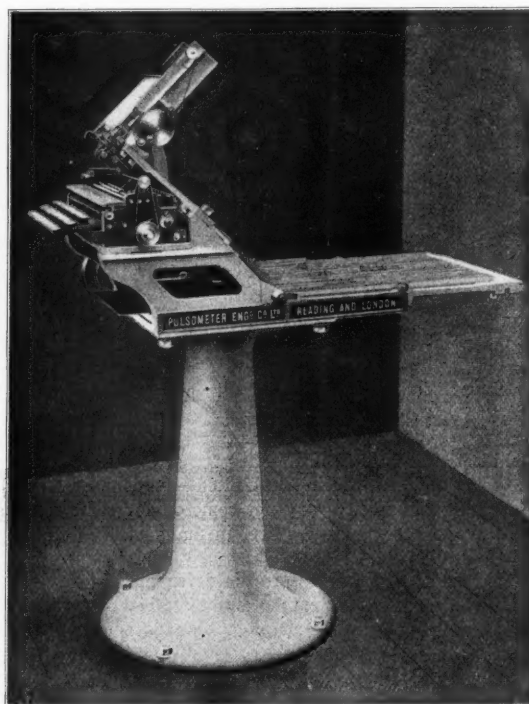
Copy of an actual record of three machines. The broad marks show the time the machine is running, the blanks show the time taken on stoppages. The little marks at regular intervals indicate hundreds of sheets printed.

space shows the time lost, even if it is but half a minute. The records may be filed and used for costing purposes, and for comparing the results from different makes of machines. The recorder can also be attached to cutting, folding, scoring, creasing, ruling, box-making, or other machines. Already a number of the leading British printers have installed the appliance and look upon it as an economical investment.

From Germany there has been introduced an etching machine, the invention of Doctor Albert, of Munich, by the use of which it is claimed that a half-tone block may be turned out in *one minute*. The zinc or copper plate is placed in the machine, whose reservoir is filled with a fluid made up according to Doctor Albert's instructions. The etcher then puts the fluid in slow or quick motion, as he thinks most suitable for the class of work he has in hand, by turning a handle, and the fluid then starts to foam. This produces a current of air which is necessary for etching, and safeguards at the same time the workman from the unhealthy influence of the fumes. As soon as the etcher believes the block to be right he takes it out of the fluid, washes it, and it is then ready to be printed from when mounted. I have seen this etcher at work and it certainly does turn out etched plates in a marvelous manner, but as yet I am not in a position to speak authoritatively on their printing qualities.

About two years ago I described in these notes a new composing machine called the "Pulsometer," and a dissing appliance that was used in connection with it. Since then many improvements have been made on both machines, but especially on the distributor, which is now practically an entirely new appliance and one that is far ahead of anything of a similar character that I have yet seen. The fault of most existing disses is that one can not keep a composer going with type, but the new "Pulsometer" has a capacity that does away with that objection, and type may be dissed with it faster than it can be set up, and a special advantage lies in the fact that any foundry's types may be used, no special nicking or other preparation being required. The key-note is simplicity, and the actual distribution of the various letters is semi-automatic. The

types to be distributed are first divided by the machine into groups, so that between each one in the same group there is a difference of .008 of an inch. In this machine there are three in one group. If now we take one group, and in the path of the inclined plate down which they travel place two bridges, the first being of such a height as to allow only the two thinnest types to pass under, the other allowing only the one of medium thickness to pass, it will be understood that at each of the bridges one or other of the types in each group will be diverted from its course and thus can be sent down the channel leading to its proper trough. By this arrangement the number of keys in the keyboard is greatly reduced, thereby simplifying its construction and admitting the adaptation of one machine for distributing two different sizes of type. The operation of the machine is as follows: The first line of type is raised from the matter in the galley into the receiving trough. This is read by the operator, and he proceeds to work the keys in the same manner as in the composing machine. The first part of the movement in depressing a key brings the shutters into their proper position for allowing the type to pass down its right channel and at the same time automatically adjusts the mechanical arrangement by which the second type is retained in the line. The further movement of the key brings the pusher into action, which immediately discharges the first type from the line to a



NEW PULSOMETER DISTRIBUTOR.

position from which it drops down the plate and is diverted by its proper bridge in the sieve into its particular trough. The em quads and word spaces are discharged from the line and distributed in the same manner as the types, and by lifting a door which forms the end wall of the line trough, the quads at the ends of the paragraph are automatically ejected into a conveniently placed receptacle at the back of the front plate. This disse may of course be used to distribute type for any type-composing machine.

A new matrix-beating machine for stereotypers has been introduced from Germany and is now at work in at

least one large London office. It imitates by mechanical means the hand beating with brushes, a sliding table carrying the form, with the flong on it, under a bridge, from the under side of which the beating action takes place. When the action of the brushes has once been properly regulated no further attention is required until they are worn out. It is claimed that one machine will do the work of four stereotypers, and that the type is not injured so much as in hand beating.

Written for THE INLAND PRINTER.

AUSTRALIAN NOTES.

BY OUR SPECIAL CORRESPONDENT.



TEPS are at last being taken by the employing printers of Australia to effect a combination for mutual protection, and at the instigation of the Master Printers' Associations of New South Wales and Queensland an invitation has been extended to similar bodies in the other Australian States to meet in conference in Sydney at an early date. No definite program has yet been mapped out, but it is certain that the Typothetæ will form the chief topic of discussion and a big effort will be made to bring the trade in different centers into closer unison. Almost all trading and commercial concerns throughout the different States have combined for mutual progress and protection, but there is a general indifference among printers toward any union having for its object the improvement of their status. Petty jealousies can not be sunk, with the result that cut-throat competition—the printer's blue devil and perennial nightmare—can not be met and successfully grappled with. If those who assemble at the proposed conference will only act up to honest convictions and earnest desires, and follow the lead of other trading concerns which have combined to keep up the prices of their commodities, much good is sure to result. As it is at present, the average employing printer ascribes his present woful lot and dreary plight to bad government, Socialistic legislation, unprogressive workmen, an inefficient tariff, and heaven knows how many other things. He overlooks the greatest reason of all—the evil of disunion. Let him take a lesson from his own employees and the knowledge will soon be imparted that one printer is dependent on the other for mutual welfare and prosperity. The average printer's customer makes a mighty and determined effort to get his work done at the lowest possible cost; he has no thought as to how far he is dependent on the printer for the knowledge and prosperity he enjoys in life. Hence it is only too patent that if the printer of Australia is to move in the same atmosphere of affluence as his prosperous customer he must work more in harmony with his business rival and surrender the present cut-throat policy.

The Sydney Morning Herald, the oldest daily newspaper in Australia, has just celebrated what it termed the jubilee of the present business and publishing premises, that is to say, it is fifty years since its office was built, although it may be mentioned that the Herald has been in existence nearly eighty years. As is usual on all such occasions, the readers were treated to the customary perfunctory history of the newspaper since its establishment up to the present time. A picture of the old Columbian press on which it was first printed was shown side by side with the most modern Hoe machine; two old hand-setters who have been picking up type for more than half a century at the Herald were represented as showing the ancient order of compositors, while of course the pages would not be complete without an illustration of the Linotype. Otherwise there was nothing striking or original about the produc-

tion. Australian printers and newspaper conductors generally stick to old fashions, but when they do launch out, so devoid are they of originality that their inventive faculties can not reach farther than plagiarizing American ideas and appropriating the results of American brains. However, imitation is the sincerest form of flattery, and if Australians are deficient in originality they certainly pay Americans a compliment when they regard them as the world's leaders of type fashions and typographical architecture. But perhaps the most pleasing feature of the Herald's celebration was that the proprietor, Sir James Fairfax, in honor of the occasion, doubled the wages of all his employees during jubilee week, and one Linotype operator—it is piecework on all Australian daily newspapers—had run up the big amount of £8 2s. for his week's work. This sum being doubled, he had the pleasure on pay-day of handing over to his smiling spouse the tidy sum of £16 4s.

Speaking of the amounts earned by Linotypers in Australia, it might be mentioned that big wages are knocked up by many of the operators employed on the daily newspapers, from £6 to £8 for under forty-eight hours per week being by no means uncommon. But perhaps the champion performer is Michael J. Doyle, of the *World's News*, published at Sydney, who recently earned £5 3s. for a week's work which totaled only twenty-five hours. And it was solid going the whole time, not a single line being lifted. Mr. Doyle is generally recognized as the swiftest operator in Australia and formerly held a machine on the Sydney Daily Telegraph, but he had to relinquish night-work on account of an eye affection.

The distribution of printing orders by the Commonwealth Government is always causing trouble. Not yet having any printing-office of its own, the Federal authorities distribute the work among the various State Government printing-offices, the establishment which does it the cheapest naturally getting the order. Some time ago the Parliament and press of New South Wales waxed wroth because it was proposed to have the new issue of postage stamps printed in Adelaide; now Adelaide is furious because the Federal electoral rolls for South Australia are to be again printed in Melbourne. When the Federal rolls for South Australia were last required to be printed the Government Printer at Adelaide was unable to undertake the work. The Minister for Home Affairs said that the Government of South Australia was recently afforded an opportunity of printing this year's rolls, but it was not considered advisable in the public interests to accept the offer made, because three months were required to do the work compared with two weeks by the Melbourne Government Printer, who had the type standing from last year's rolls, and the cost involved was £1,250, as against £600 quoted in Melbourne. It was also said that the Adelaide Government Printer could not print the rolls in the form prescribed by the Electoral Act. During a recent visit to Queensland the Minister for Home Affairs (Mr. Groom), a printer himself, by the way, concluded arrangements with the Government of that State for jointly printing the Federal and State rolls. It is to be hoped that the other States will be induced to combine with the Commonwealth authorities in securing uniformity, and at the same time effecting a saving and mitigating in some degree interstate jealousy and parochialism. Verily, we shall have much to be thankful for when the Federal capital is established and the Commonwealth Government has its own printery.

Bad setting of advertisements is about one of the most annoying sights than can be intruded on the sensibilities of a good printer, yet it is seen in nearly every newspaper in Australia. In most cases the compositor is not to blame, for there have arisen in this part of the world certain

prodigies who are totally incapable of comprehending the niceties necessary in proportioning the spacing of words or lines and the proper selection of type. And these prodigies, forsooth, call themselves advertising experts! Heaven save the mark. The art of ad-setting often requires real ingenuity and some degree of forethought and intuition of what the advertiser really wants, while at the same time an endeavor must be made to secure harmonious appearance and symmetry. But all this is now getting knocked endways by the alleged ad-expert, whose sole idea of artistic attractiveness in an advertisement is to make it look some abortive freak. To throw a rotten egg into the middle of a newspaper page and have the impression reproduced in every copy, with the announcement that "Eggum's baking powder can't be beat," would just about describe the height of their extraordinary genius. The fanciful creations of these prodigious "ad-experts" are the bane of the ad-setter, and no attempt is made by many newspaper conductors to put a curb on their astounding ebullitions; they are simply allowed to run riot and do as they please, to the detriment of a newspaper's general appearance. They require a proof of every tin-pot advertisement, and the alterations they make, after the most ridiculous instructions have been carefully followed, often cost as much as the original setting. As far as one is aware, none of these prodigies have graduated from the composing-room; some of them are ex-drapers' salesmen, clerks, etc., and even barbers! Sad to say, compositors do not seem to have either the ambition or business ability to follow the calling of an ad. writer or designer, otherwise it is certain that statements like the foregoing would not be chronicled.

Until just recently the New South Wales Typographical Union was filled with hope that generally better conditions of employment would eventuate, but after waiting three years to have their application dealt with by the Arbitration Court their anticipations have been shattered. Owing to a sudden failure of that court's jurisdiction, its power having been delimited by the rulings of the High Court, which has decreed that the Arbitration Court has no jurisdiction in dealing with cases initiated as collective disputes, the claims of the N. S. W. Typographical Union, and also the counter claim of the Master Printers' Association, have been ruled out. Before one side or the other, that is, employer or employee, can take a case to court and plead for an advance or reduction of wages or an alteration in working conditions, there must be an actual dispute in operation, and that dispute must be initiated by individuals, not by the respective unions to which they belong. Settlement of trade difficulties by means of an Arbitration Court has thus been practically nullified. It is an old saying, but a true one, that "the law's a hass." The only prospect of alteration is to be obtained by parliamentary amendment of Act dealing with trade disputes and arbitration, and as the Premier of the State said that the Act will have to be ended or mended, an alteration will probably soon be made.

A unique instance of enterprise has taken place in the Australian book trade. The Chicago meat-packing revelations caused a big sensation in this part of the world, and a large demand was made for Upton Sinclair's book, "The Jungle," the few copies in stock being soon snapped up. So eager were inquirers for the work that a firm of book-sellers dispatched a cable to the publishers in New York seeking permission to have the book printed here. This was granted, and the big demand was much more speedily supplied than by waiting for a shipment from America. No doubt this will be the forerunner of similar occurrences, for once the public appetite is whetted it must soon be assuaged, and this is the only way to do it.

Speaking of American books, it will probably surprise Americans to learn that many works published in the United States are sold in Australia at from twenty to fifty per cent below the published price, or else the American purchaser does not pay the amount which is printed in the book as its cost. Particularly is this the case with books by American novelists, which are at present enormously popular. Educational and scientific books are sold at the price printed therein. Importers of American novels to this country must be allowed a tremendous discount; or is it that the American purchaser has to pay the piper in order to propagate a large export trade? Similarly, American-made type is sold cheaper in Sydney and Melbourne than it is in San Francisco. On neither literature nor type is there any import duty.

ONE OF AUSTRALIA'S LEADING PRINT-SHOPS— JOHN SANDS, SYDNEY, N. S. W.

Although one of the oldest established printeries in the Commonwealth of Australia, it is only of recent date that this firm has launched out in all branches of the printing industry. The new building in Drutt street, Sydney, is the most complete of its kind in the southern hemisphere,



JOHN SANDS, SYDNEY, N. S. W.

being fitted up with its own gas-making plant, which produces enough power to drive a 165 horse-power gas engine which generates the electricity for the lifts, lighting, and motive power. Each machine is fitted with independent motors. The departments are comprised of composing (with batteries of Linotypes and Monotypes), electrotyping, process engraving (producing trichromatic blocks), lithographic and tin printing, tin and cardboard box-making, binding, ruling and counter checkbook departments. Over five hundred hands are employed, and the firm does the largest business in picture post-cards in the commonwealth. Mr. Robert Sands is head of the firm, but "head pieces" of the factory are Messrs. George Bloxham and Sydney Sands. As can be gleaned from the engraving, the factory is splendidly lighted, and every provision is made for the comfort of employees, many of whom have been with the firm from boyhood.

GOOD ADVICE.

Let us then be up and doing;
See if you can't strike your gait;
Throw away the rag you're chewing
And bat a home run while you wait.
—American Spectator.

You will want the ideas contained in "Cards and Tickets, No. 2." You can have them by sending 25 cents to The Inland Printer Company.

FIFTY-SECOND CONVENTION, INTERNATIONAL, TYPOGRAPHICAL UNION.



OLORADO SPRINGS is a name to conjure with. It is the Home City, where the ideal of the best aims of organized craftsmen is shown in the institution established and supported by the voluntary contributions of printers for the relief of their aged, sick and indigent fellow workers, "Its bounty unpurchasable."

The fifty-second annual convention of the International Typographical Union held in this city, August 13 to 18, in the number of delegates and visitors, the harmonious and rapid transaction of business, and in the variety and extent of the entertainments, marked 1906 as one of the most distinctive years in the history of the organization.

There were about two hundred and fifty delegates in attendance, and the roll-calls at each session showed remarkably few absent. The preparations made by the committee of arrangements were as perfect as good business sense and a thorough spirit of hospitality could make them,

the deliberations of the convention would create a favorable opinion among the citizens of Colorado Springs.

The business of the convention proceeded by the reading of the secretary's report, which showed two hundred and nine delegates recorded.

The following convention officers were appointed according to precedent:

Reading Clerk.—Max S. Hayes, of Cleveland Typographical Union, No. 53.
Assistant Secretary.—Norman E. McPhail, of Boston Typographical Union, No. 13.

Sergeant-at-Arms.—H. A. Scholton, of Colorado Springs Typographical Union, No. 82.

Messengers.—George H. Mesick and J. H. Ingledue, of Colorado Springs Typographical Union, No. 82.

The above officers were then obligated.

President Lynch then announced the following committees:

Committee on Laws.—Anderson (Macon), McAnarney (Baltimore), Polian (Omaha), Greenwood (Binghamton), Baker (Helena).

Committee on Credentials.—Gordon (Pittsburg), Kendall (La Salle-Peru), Jarvis (St. Louis Mailers), Sunderland (Atchison), Murphy (Lowell).



THE PERSONAL ELEMENT.

and the large number of visitors gave frequent expression to their favorable sentiments of the ability and spirit of the people of Colorado Springs to give the strangers within their gates a happy time.

On Monday, August 13, the convention was formally opened at the Temple Theater by Charles Deacon, chairman of the committee of arrangements; welcoming addresses were made by W. J. Snider, president of Colorado Springs Typographical Union, Henry C. Hall, mayor of Colorado Springs, and representatives of the city council, board of county commissioners, Chamber of Commerce, Merchant's Association, Real Estate Exchange, and the press.

An unusual feature, but one much appreciated at the convention, was a good orchestra, which under capable leadership accentuated the more or less dramatic periods in these exercises by appropriate music.

President Snider of the local union in a pithy speech presented President Lynch with a gavel made from wood grown on the grounds of the Printers' Home, and on the latter coming forward with the emblem of authority he received a most stirring welcome.

President Lynch in responding to the addresses of welcome, called attention to the fact that the sessions of the convention were held with open doors, and trusted that

Committee on Returns and Finances.—Thomson (Cleveland), McCriskin (Newark), O'Brien (Philadelphia), Bird (Columbus), Pendergast (Troy).

Committee on Appeals.—O'Connor (Providence), Shelby (Hot Springs), Byington (Evansville), Stack (Louisville), Hedrick (Chicago Mailers).

Committee on Union Printers' Home.—O'Connor (Minneapolis), Coughlin (Chicago), Smith (Philadelphia), McDonald (Washington), Early (St. Louis).

Committee on Eight-hour Day.—Knott (Chicago), Pendergast (Detroit), Quinn (Albany), Daly (Portland, Ore.), Smith (Cincinnati).

Committee on *Typographical Journal*.—McCaffery (Colorado Springs), Harty (Buffalo), Williams (St. Paul), Chappel (Boston), Osterhouse (Akron).

Committee on Resolutions.—Drackert (New York), Smith (Washington), Siddall (Indianapolis), Calvert (Syracuse), Fitzpatrick (Springfield, Ohio).

Committee on Subordinate Unions.—Gardner (New York), Hope (Norfolk), Jones (Bellingham), Burton (Mobile), Hollister (Indianapolis Mailers).

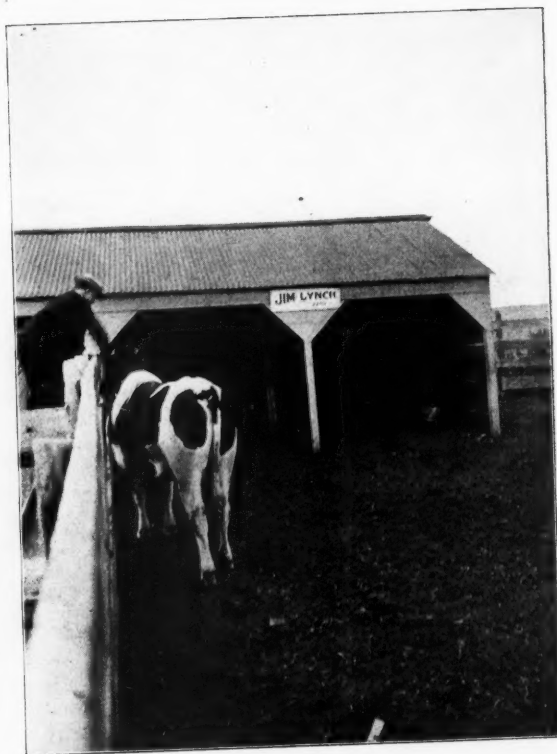
Committee on Officers' Reports.—Caffrey (Nashville), Mitchell (Boston), O'Brien (Pueblo), Waters (Des Moines), Fisher (New York Mailers).

Committee on Los Angeles *Times* and Philadelphia *Inquirer* Contests.—Brown (Toledo), Ryan (San Francisco), Lohmann (Tri-City), Williamson (Salt Lake), Price (Buffalo).

Committee on Political Policy.—Hill (Nashville), Roberts (Washington), Gosnell (Syracuse), Fear (Kansas City), Esty (Paterson).

Committee on Organization.—Collins (Scranton), Fancher (Sioux Falls), McDonnell (Butte), Dutton (Rochester), McAuliffe (Vicksburg).

Committee on Allied Trades Relations.—Knight (St. Louis), Thomas (Council Bluffs), Mitchell (Topeka), McLachlan (Denver Mailers), Berger (Milwaukee News Writers).



THE HOME FARM INSPECTORS.

Committee on Government Ownership of Telegraph.—Whites (Atlanta), Shrope (Easton), Ohl (Milwaukee), Benedict (Quincy), Heinz (Zanesville).
Committee on Press.—Rosgen (Waterloo), Grant (Girard), Martin (Kalamazoo), Maple (El Paso), Caruthers (Memphis).

Committee on Label.—Foley (Denver), Meehan (Toronto), Paretti (Galveston), Tardif (Montreal No. 145), Fletcher (Sioux City).

Committee on Report of Federation Delegates.—McKim (Winnipeg), Maulsby (Tacoma), Howeler (Peoria), Markham (Springfield, Ill.).

Committee on Miscellaneous Business.—Criswell (Los Angeles), Kleinhoffer (Kansas City), Denny (Anaconda), Noble (Houston), Peate (Lincoln).

Committee on Thanks.—Hill (St. Joseph), Foley (Woonsocket), Mackeever (Lafayette), Johnson (Beaumont), Humeston (Rockford).

Committee on Copyright.—Murphy (Duluth), Edmunds (Terre Haute), Courtney (Richmond), Mattox (New Orleans), Rothman (Shreveport).

Committee on Union Label on Text-books.—Daniels (Dallas), Shepard (Grand Rapids), Paschall (Little Rock), Swing (Trenton), Marshall (Galesburg).

At the afternoon session Mr. James Monroe Kreiter, of Washington, D. C., who with Mr. B. Frank Swigert, of St. Louis, Missouri, had promoted and carried forward a successful plan for the contribution of books to the Home library, received the privileges of the floor, and in a very ornate speech formally presented the books. Mr. Kreiter and Mr. Swigert were highly complimented and later in the week it was ordered that suitably engrossed resolutions of thanks should be presented to them as a memorial of the appreciation of their work.

A resolution to increase the salary of the president and of the secretary from \$1,800 to \$2,400 was reported on favorably and later in the week was adopted.

In the evening the Pike's Peak Press Club gave an entertainment at the Opera House made up of local and professional talent.

On Tuesday the delegates and visitors left by special train over the Short Line for Cripple Creek. The magnificent scenery en route, the eight mining towns in the "Golden Circle," the greatest mining district in the world, and the stimulating offer of the railroad company that it would give \$200 to the writer of the best story of the trip, kept the tourists busy even when they were enjoying the ample collation provided at noon time at Cripple Creek. On the return trip a storm center broke in the high altitudes, blue lightnings blazed, thunder crashed, and rain fell in torrents, and a heavy fall of snow and hail added to the variety while in the train. A pile of ore falling in front of the engine of one of the trains, the tourists were invited to get out and walk up the mountain to meet another train, which effort, while not pleasant, was a fine test for good heart action, and added to the experiences if not to the immediate joy of the occasion.

On Wednesday morning Commissioner Driscoll, of the American Newspaper Publishers' Association, was invited to address the convention and was received with applause. Colonel Driscoll said:

Mr. President and Delegates, Ladies and Gentlemen:

For seven successive international conventions I have had the pleasure of addressing the delegates as the representative of the American Newspaper Publishers' Association. My commission began with the opening of the Twentieth century, a notable milestone in the history of time. As memory recalls the work of the years that have since become a part of the history of the trade relations between your union and our publishers, I trust I am speaking quite within the bounds of truth when I state your organization has never before prospered so much in its relations with our daily newspapers nor have our members ever enjoyed more of the blessings of industrial peace. It is hardly necessary to state that the arbitration agreement which will expire by termination before your next convention is the substantial cause for this experience. It is gratifying to note that your president in his annual report refers to the desire to preserve the amicable relations that have obtained for so many years.

We have now arrived at the time when we must determine what course shall be pursued in the future. You are acquainted with the result of the work of the joint conference, representing both of our organizations, and I presume are favorably impressed with the statements and arguments of President Lynch concerning the same. You have had the text of the proposed agreement to read and carefully examine. If it meets with your

approval, it will then become my duty to submit it to our next convention to be held in February, 1907, for its consideration and action. I will take pleasure at that time in recommending its adoption for the reason that I believe it is the best arrangement that can be made under existing conditions.

Many of our publishers, however, feel that they are unjustly burdened with the requirements imposed on them by international law, executive ruling and local laws, so that when they come to approve this new agreement they know they are binding themselves to conditions, many of which are onerous, uneconomical and, in some instances, unfair. I believe this is a truthful and frank statement. I refer, in part, to the requirements covering the resetting of matter, the priority laws, so called, and the union's control of the foreman.

This is said wholly in the spirit of friendship, and I am sure you will accept it as such. The great majority of our organization, representing substantially all the leading and representative daily newspapers of the United States and Canada, are fully disposed to go more than half way to meet you on the platform of friendship.

If you will be so kindly disposed in your action at this convention as to relieve our publishers from some of these burdens it will materially assist in securing from our convention a more hearty approval of the proposed renewal and continuance of the policy of arbitration as expressed in the form submitted to you.

I do not wish to be understood, that, without these concessions on your part, our convention will not approve the proposed agreement, as their chief desire is for industrial peace.

During the incumbency of my office since the year 1900, your executive officers will sustain me in the statement that I have not only always striven for peace, but also for the cultivation of the most cordial relations between the members of both of our organizations. It is certainly for the highest interest of all to work together in the spirit of harmony and friendship. We meet here to-day after more than five years' experience with arbitration, settling differences by reason and not by force. The publishers emphatically desire not only a continuance of these pleasant relations, but a renewal thereof with such improved conditions as will bring us closer together. Will you help to improve these conditions by relieving them at least of some of the burdens as suggested?

Before closing, I wish to thankfully acknowledge the continued hearty cooperation of President Lynch in preserving industrial peace between our members, also to the members of the executive council for faithfully and earnestly working with our special standing committee in joint conference to the same end. The new arbitration agreement, the joint product of their labor, will stand as a future guide in the field of trade-union relations, furnishing an example for all other trade unions to follow.

I congratulate you upon your meeting here at this location of the Union Printers' Home, that magnificent benefaction, established and maintained by your organization, and I believe unequalled in the world. It is a grand tribute to the principle of brotherhood and fitly illustrates that love of humanity which should govern us in all the walks and conditions of life.

I sincerely trust that your deliberations and action will result in promoting the welfare and prosperity of the International Typographical Union, in the growth of its membership and its benefices, in the liberalizing of its laws and also in securing industrial peace until the year 1912 by the adoption of the new arbitration agreement.

On the conclusion of Colonel Driscoll's address, a resolution was adopted that the same should be made a part of the minutes.

Space does not admit at this time of an account of the usual attempts to have laws made to meet local conditions or to cover every phase of disagreement that may arise in human affairs with special reference to the printing and allied trades. The ardent regulator seems to forget that the Almighty, when he made Creation, left some latitude. He endowed man with brains and some discretion and proposed that he should use these gifts. There is a tendency at these conventions to have the International Union, through general laws, more or less complicated, try to regulate everything and everybody.

On Wednesday evening a reception and dance was given at Broadmoor Casino which was largely attended and much enjoyed.

Among the various matters brought up for discussion on Thursday morning the obligation to the organization received much consideration. The very rockribbed character of the obligation had been designed to meet the contentions of some members that there were cabals of those belonging to secret or religious orders in the organization and the object of the obligation was to meet this alleged menace. It was therefore ordered that the following words shall precede the obligation: "Every person admitted a



PRINTERS' HOME SCENES.

member of this union shall subscribe to the following, which shall apply only to matters pertaining to the printing industry."

Resolutions looking to the establishment of schools for the higher development of craftsmen were referred to the executive council with power to act.

The condition of the funds at date were rendered in the report of the committee on returns and finances as follows:

SUPPLEMENTARY REPORT OF SECRETARY-TREASURER.

To the Officers and Members of the International Typographical Union:

LADIES AND GENTLEMEN,—I submit the following as a summary of the financial transactions of the International Union from June 1 to August 6, 1906, inclusive.

REGULAR FUNDS.

June 1, 1906, balance as per report.....	\$121,462 81
August 6, 1906, cash receipts to date.....	320,984 91
Total	\$442,447 72
Expenditures	349,100 00
Balance	93,347 58

ASSETS.

Fletcher National Bank, deposit.....	\$ 28,342 01
American National Bank, deposit.....	34,429 64
Capital National Bank, deposit.....	30,343 28
Deposited with Indianapolis postmaster.....	225 00
Cash on hand	7 65
Total	93,347 58

CONDITION OF FUNDS.

Executive Council	\$ 53,361 00
Burial fund	14,817 31
Home fund	718 40
General Fund	2,000 27
The Typographical Journal	285 80
Special defense fund	22,164 80
Total	\$ 93,347 58

CUMMINGS MEMORIAL.

June 1, 1906. Balance as per report.....	\$ 12,891 43
August 6, 1906. Cash receipts to date.....	17 25
Total	\$ 12,908 68
Expenditures	1 25
Balance	\$ 12,907 43

ASSETS.

Drexel & Co., deposit	\$ 5,223 68
American National Bank, deposit.....	7,683 75
Total	\$ 12,907 43

Respectfully submitted,
J. W. BRAMWOOD,
Secretary-Treasurer.

A reception by the Board of Trustees of the Home was given on Thursday afternoon on the Home grounds. Large tents were spread and most elaborate entertainment furnished. A Rocky Mountain barbecue, with all the trimmings, and melons from the famous Rocky Ford, were thoroughly enjoyed. A band concert during the afternoon added to the pleasure of the occasion, and the beautiful and well-kept grounds, the beauty and variety of the flowers, were subjects of admiring comment. A general inspection of the Home buildings and grounds by the visitors and delegates was followed by speeches by the Hon. Alva Adams of Pueblo, President Lynch and Secretary Bramwood and Stanley B. Wilson, of Los Angeles, the star orator of the convention. The grounds and buildings were brilliantly illuminated with electric lights, and music, dancing and light refreshments kept the assembly engaged to a late hour.

On Friday the report of the committee on political action was adopted, being a reaffirmation of the determi-

nation to support only such political candidates as may show themselves to be fairly disposed to the masses.

Resolutions of thanks for friendly offices to Mr. Humphrey O'Sullivan, president of the O'Sullivan Rubber Company, Lowell, Massachusetts, an ex-printer, were adopted and ordered engrossed and forwarded to him.

The usual resolution urging against enlistment in the militia was as usual voted down.

The report of the committee on eight hours was exhaustive and included a history of the present trouble with the United Typothetae from its inception. The recommendation of the committee for the indefinite continuance of the



O'GRADY, OF DETROIT.

strike was concurred in. The strike assessment was also ordered reduced two per cent, as the fund had resolved itself into an out-of-work benefit.

The report of the Committee on Thanks was received on Saturday, in which fitting expression was made of appreciation to all who had aided in giving interest to the sessions of the convention and the entertainment of the delegates and visitors. President Lynch called for the local committee of arrangements and in a brief speech thanked and complimented them for their efficient work. On behalf of the convention he presented Mr. Charles Deacon, chairman, with a gold watch; Vice-Chairman Snyder with a beautiful cut glass set; Secretary Charles Carter, an Elks' charm and fob; Treasurer McCaffrey, a Knight of Columbus charm and chain; Harry Scholton and other members of the committee, seal rings.

Suitable acknowledgments were made by the recipients, and the convention closed with cheers for the committee, for the president, for the Home and the matron and superintendent.

The next convention will be held at Hot Springs, Arkansas.

TWO DAYS AT DENVER.

BY J. MONROE KREITER.

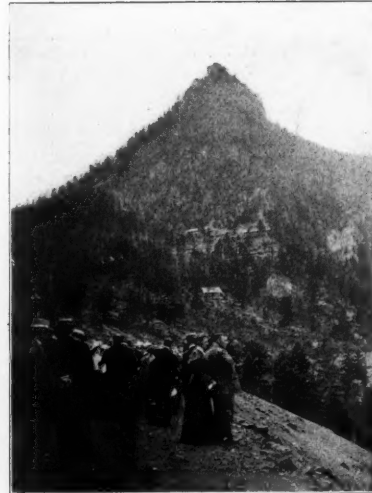
By invitation the visitors to the metropolis of Colorado on Saturday, August 18, went to Glacier Lake, as the guests of the Smith-Brooks Printing Company. The occasion was the eighth annual Wayzgoose of this firm. Although snow was seen only a few miles away, the weather was ideal and the fourteen carloads of excursionists were a merry people. Glacier Lake is a beautiful body of water somewhere on the Rocky Mountains, about seventy-nine miles from Denver, and is 9,080 feet above sea level. The water is so clear that the fishes can be seen sporting in aquatic pastime. The climb up the mountain sides thrilled the passenger with wonderment as he viewed the scenic picturesque and realized the achievement of brain and genius of man as the train circled the work of the Creator.

G. W. Brooks was on hand, but O. L. Smith, whom many know as "Yank," was off on a fishing trip. There

The Ex-Delegates' Association is composed of George Esterling, C. Viser, Thomas C. Egan, P. J. McIntyre, J. W. Warfel, W. H. Milburn, W. H. Montgomery, J. W. Bramwood, J. R. Haly, C. W. Christy, C. H. Peterson, C. R. Breidenstine, H. R. Waring, H. E. Dunn, J. E. Collett, W. E. Shields, J. W. Lambert, John Keating, B. S. Marshall, Frank Hickok, J. W. White, William Birkedahl, E. S. Sherman, J. Vander Perel, F. J. Pulver, W. A. Collins, Frank Willard, W. C. Schuman, Mrs. Nellie Smith, W. C. Hercules, William B. Gillord, O. L. Smith, T. G. McClusky, H. E. Garman, J. J. Burns, John Henderson.

NEW PROCESS OF PRINTING FOR THE BLIND.

A wealthy and benevolent woman of New York has decided to start a magazine for the blind, which is to be printed in a raised or point type, and give it free to all the blind of the United States who can read. An effort is now being made to get the names and addresses of the



ON THE WAY TO CRIPPLE CREEK.

are two versions of the significance of "Wayzgoose." One comes from England and means the celebration of an apprenticeship, the expenses being borne out of what is called the chapel fund. The other is that it springs from the fowl, goose. It is known that the latter wabbles when it walks and never follows a straight path, suggesting an overdose of strong drink at a picnic. Special rules governed the day's outing. Forms had to be carefully and properly made up and could not be kept standing. No presswork was permitted until the return trip began. The blinds were to be pulled down in case it was too light in the pressroom.

On Saturday evening the women of Denver Auxiliary had a reception at the Albany, and a very enjoyable time was had.

The Ex-Delegates' Association of Denver took hold on Sunday, and after a trolley ride around about the city, Bloomfield Park was reached. Here a "Mulligan" was in full favor, and lager and lemonade quenched the thirst and hunger was satisfied with the palatable "Mulligan"—a combination of potatoes, corn, chicken, beef, etc., with bread and pickles on the side. Dancing followed until late in the afternoon when, after resolutions of appreciation of the hospitality shown having been adopted, the park was left to the visitation of the squirrel and the bird.

blind who can read in order that estimates on the publication can be made. It is expected to make the magazine about fifty pages and to issue it monthly. It will be on the order of the regular monthly magazine for the seeing, and it will contain general news and literary matter of interest to the blind, as well as a correspondence column from the blind themselves.

In this connection it is interesting to note that an invention which will be of inestimable value to the blind has been effected by W. G. McLaren, of Edinburgh, whereby the ordinary, laborious and expensive process of punching the Braille letters is superseded. He has also perfected a process of printing the embossed Braille letters on aluminum sheets instead of paper. The sheets are far easier to read than the best paper books, says the *Scientific American*, especially by those who have become blind late in life, or whose fingers are not very sensitive. They are also practically indestructible.

The thickness of the sheets is .004 inch, and a book of twenty royal quarto pages can be produced for \$1.25 a copy. By means of the McLaren printing process a ten-page paper in Braille type can be sold for 2 cents a copy. Hitherto the production of books and papers for the blind has been so prohibitive as to be beyond the reach of all except the privileged few.—*Fourth Estate*.

Written for THE INLAND PRINTER.

DISCIPLES OF FRANKLIN.

NO. XI.—JOHN CLARK WARD.



JOHN CLARK WARD was born April 13, 1845, on Quinby Hill, Warren, Ohio. He first attended school at the age of five years in the First Ward Schoolhouse, southwest corner of Main and Fifth streets, Wheeling, West Virginia. His mother, Eliza A. (McCombs) Ward, had been a teacher at Niles, Ohio, about 1840, in the little red schoolhouse, where the late President McKinley first attended school. Notwithstanding John's mother had been a teacher, it was the custom for teachers to teach the alphabet. When the teacher called John up to the blackboard, with a long pointer resting on the capital A in the corner, she asked what it was. Three years after John was



JOHN CLARK WARD.

graduated to the second floor. The first incentive for him to become proficient in spelling was when the spelling class had struck a snag on the first word in the lesson of McGaffey's spelling book, which was "pique." John had interpreted this as "pike" for shorter pronunciation, and being within two of the foot of the class he quickly caught the wave of "spell-bound" boys and walked to the head of the class.

A four-page campaign paper, called *Young American* was printed in Market street on a hand press on the ground floor. During school vacation John was constantly with his father, whose currier shop joined that of the newspaper office. The compositors had plenty of "pi" on the windowsill which was used for stamping the letters into the wood. This was the beginning of John's desire to become a printer.

After the death of his mother in 1854, the family of four children moved to Niles, Ohio, where he attended a country crossroad school. When the civil war commenced John raised a company of schoolboys, was elected captain

at the age of sixteen, and offered their services to a recruiting officer at Niles, Ohio. The officer told the captain to send the boys to him. Believing this a compliment, he did so, whereupon the recruiting officer enlisted about one-third of the company, which ended the captain's band of patriots.

John was apprenticed in the office of the *Mahoning Register*, Youngstown, Ohio, March 17, 1862. By reason of the journeymen enlisting in the army it became necessary for John to do a man's work—run the hand press with a pile of sixty-four quires, the outside sheet being printed on Saturday as a stint, the inside printed on Wednesday night for Pittsburg mail and the balance finished Thursday forenoon. If the local advertisements crowded too much, the foreign ads. were lifted out and replaced for the exchange list, including "Ayer's Pepsin," a large outline of an ox with "pepsin" in the mortise. It was at this time that Spaulding's Prepared Glue advertising contracts all over the country for e.o.d. tf., collapsed for want of funds.

John made it a practice every evening to acquaint himself with the specimen books and MacKellar's "How to Stand at the Case."

On one occasion three citizens entered the editorial sanctum to consult the files of the paper, which contained an account of a shipwreck in which a brother of one of the party was interested. On this day the election ticket had been printed for the Republican party and delivered to the village officers. The form was left on the rack. In order to have the composing-room cleared, John was invited to read the account of the shipwreck. John Marshall quietly left the editor, took the form from the rack to another printing-office and inserted the names of three Democratic candidates and brought the form back to the outside door. The printer's devil was required to sweep out and build the fire in the office. John at once reported it to the editor, who told him to cut more paper with a shoe knife and a straight edge, and change the style of the general head of the ticket. Former tickets were destroyed.

The Republicans saved the day and John continued to make paste and heat roller glue on the editor's kitchen stove.

Fate was against John Marshall. He was drafted for the army, but skipped to Canada without his saddler's kit.

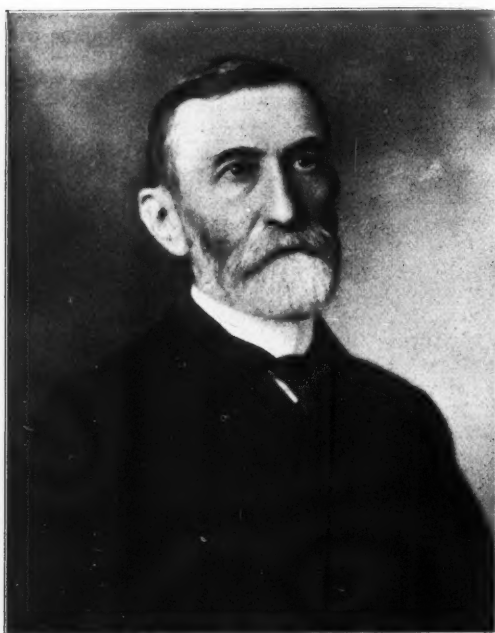
John enlisted in Company H, One Hundred and Fifty-fifth Ohio Infantry, May 2, 1864, and served until the end of the regimental service. He finished his apprenticeship with the paper and worked in the Cincinnati Commercial Jobrooms until 1866. When the *Memphis Daily Post* was started at 14 Union street, in the Appeal building, John became foreman. When the International Typographical convention convened he met Albert H. Brown, who was a delegate from No. 16, in June, 1867. A steamboat excursion for the delegates on the steamer Dan Able was a memorable affair. Admiral B. J. Sumner, Gen. Albert Pike and others were the committee on invitation.

John came to Chicago in May, 1868, over the lake-shore pile-driven, sea wall road into the depot at the foot of Randolph street. While conversing with Benjamin Sutherland in the *Republican* office, of which the late James King was foreman, he was put on the cases in half an hour after his arrival. John's objective point was the city of New York. After a survey of the business push of Chicago he decided that Chicago was to be as big as New York and he might as well stay. His wide experience in a majority of the job offices, most of them now extinct, gave him much study; one idea in particular he inaugurated, that of having job cases drawn from the rear of the stands. In 1882 he published a book, "Comparative Weights of Standard Paper," which has been much used by

paper houses in a condensed form. He established himself in business in 1894 under the name of John C. Ward & Co., and his trade-mark is "44 years a printer," subject to annual changes.

NICHOLAS WELSH.

Nicholas Welsh, member of the Old-Time Printers' Society of Chicago, was born in Tarrytown, New York, September 29, 1842, son of Martin and Ellen Welsh. Removed to Michigan in 1850, and began the printing business in the office of the *Genesee County Democrat* in 1857. Worked at Pontiac, same State, as a journeyman in the *Jacksonian* office. Came to Chicago in April, 1864, and



NICHOLAS WELSH.

worked in the *Times* and *Republican* offices until the Chicago fire. The next eleven years were spent in the *Evening Journal*. Engaged in other business for seven years; then to the *Chicago Times*, where he was employed until the consolidation with the *Herald*. Since that time has been employed in various offices, and is now working at the University Press.

WHY ONE EDITOR DIED POOR.

When E. B. Eshelman, who was for many years a prominent editor in Ohio, died recently in Wooster he was believed to be well off, but an investigation showed that his property was worth only \$27 and that he had given thousands away in charity. A short time before his death he sold his watch and donated the proceeds to the relief of a poor family.

He said that as he had no business and no appointments to keep he did not need a watch.

"PRINTORIAL."—I am surprised to see this new and truly shocking vocable on page 369 of *THE INLAND PRINTER*. It is not English; I do not think it is American; it is, anyway, superfluous; and if it is a joke it is not a good one. Enter it henceforth, please, Mr. Editor, in your Index Expurgatorius.—*R. Coupland Harding.*



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, **The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers, Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.—By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, \$2; leather, \$2.50, postpaid.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typefoundry, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¼ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A. manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

DIVIDING COMPOUND WORDS.—G. S. W., Montreal, Canada, asks us: "Should the word 'one-half' have the hyphen when 'one' is at the end of a line and 'half' at the beginning of the next line?" *Answer.*—Yes. When any compound word is divided, the part at the end of the line should have the hyphen with it, just the same as if it were only part of a word—which in fact it really is. Joining two words with a hyphen makes the two so joined

become one, just as if the different parts were only syllables.

SPELLING.—Such a note as that for which space is available here can not be very valuable except suggestively, for the subject comprises so much detail that a full discussion would demand a large book. The writer of this note does not desire or intend to enter the lists on either side of the question, but will say that he has not yet seen or heard anything that influences him strongly in favor of much change. Broad statements are made on both sides that seem to go beyond possibility of proof. The Simplified Spelling Board asserts that it does not propose any "radical" or "revolutionary" scheme of reform, or any sudden or violent change of English spelling. "It does not desire to relax the existing rules and analogies of English spelling. It desires rather to make them more certain, to extend them and enforce them, so as to get rid of needless exceptions and produce a greater regularity than now exists." "The Board has not yet proposed any innovations of its own. It has begun by selecting, from the several thousand words now spelled in two or more ways, three hundred of the most common, and it has urged the public to adopt, now, the simpler of these two forms, and thereby establish the principle of simplification." Undoubtedly they are doing this because they expect such simplification to be beneficial. But the public does not yet realize that this newest movement differs from those preceding it, and insists on its identification with the radical propositions of phonetic spelling. Now, what this writer sees here most prominently is an unjustifiable extremity of assumption on each side. The Board has proposed innovations, and such that the people generally will not accept them without much hesitation, and this largely because they are not plainly of a simplifying nature. The Board offers this rule: "Words spelled with *ed* or *t*, the preceding single consonant being doubled before *ed* and left single before *t*. Rule: Choose *t* in all cases." This rule seems to be a distinct innovation, in proposing a regular change in favor of a spelling that has been used in some cases, but never with absolute regularity. It proposes the use of *address*, *carest*, *confest*, *crost*, *deprest*, *distrest*, *drest*, *exprest*, *imprest*, *kist*, *opprest*, *past*, *possest*, *prest*, and *tost*, in place of *addressed*, *caressed*, *confessed*, *crossed*, *depressed*, *distressed*, *dressed*, *expressed*, *impressed*, *kissed*, *oppressed*, *passed*, *possessed*, *pressed*, and *tossed*. In none of these cases would a consonant be left single; in each one a consonant would be dropped. In these words the change would give a slightly better phonetic symbol, but only a very little better, at the expense of introducing an extra symbol that is not needed. Simplification of one kind would cost the sacrifice of a more useful simplification. But the most important point in the whole matter is that there should be no unfairness or haste on either side. The Simplified Spelling Board is composed of the men best fitted for the work they have to do, and is entitled to a respectful hearing. Those who wish to know enough to decide intelligently should write to the Simplified Spelling Board, No. 1 Madison Avenue, New York, for its documents of information, which it promises to send, free of charge, to all who will ask.

CAPITALS.—C. L. D., Waterbury, Connecticut, writes: "In *THE INLAND PRINTER* for this month, in the article 'Compound Words,' I find this sentence: 'As in the case of capitalization, inability to find an infallible rule is prompting this despairing resolution.' May I ask you to explain the reference to capitalization? I am told that 'good printing' in these days shows an avoidance of capitalization—that addresses should be printed, 'Mrs. John B. Smith Oak street,' 'Miss Mary Steele Oak street,' avoid-

ing both capitals and punctuation. If there is authority for this, can you tell me about it or where I can find out? Has there been an article in *THE INLAND PRINTER* that I have missed, to which your sentence refers? This matter has been causing some trouble here, and we knew no place to look for help." *Answer.*—The sentence with the reference to capitals was quoted from an article published a dozen years ago, and expressed another person's opinion, not that of the one who quoted it. This was so plainly evident that it is surprising to learn that any one could misunderstand it. If the saying needs any explanation, here it is. The writer had noted the fact that people disagreed in practice as to capitalization. Such disagreement was nothing new, but had always existed and always will exist. No set of rules has ever been made, and none will ever be made, that everybody can follow. Even the universally accepted rule that every proper noun must be capitalized is not understood by every one in the same way, because people differ in their understanding of what a proper noun is. Every one knows that a person's name or the name of a place is a proper noun, but that is the full extent of universal agreement. One reason why this is so in practice is the lack of adequate treatment in text-books. The fullest text-book discussion of the subject is in Gould Brown's "Grammar of English Grammars," and the conclusion of that is an avowal that the author had not succeeded in pleasing himself, and therefore could not expect his critics to be altogether satisfied. Adams Sherman Hill, in his "Principles of Rhetoric," says: "A capital letter should begin every word which is, or is used as, a proper name. We should distinguish between the constitution of society and the Constitution of the United States; between republican principles and the principles of the Republican party. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printers' inadvertence, rather than in their intention to ignore a useful principle or needlessly to create exceptions to it." There is a fact in connection with this which Professor Hill failed to note. Many of the words that he undoubtedly would capitalize, in accordance with his useful principle, are often printed without the capital letter, not because of inadvertence, but because the author or the printer thinks that the principle does not indicate the use of a capital. But all this applies to the subject of capitalization in general, and not directly to the point of our correspondent's difficulty. The trouble that caused the question was undoubtedly connected with the doing of job printing, a class of work peculiarly subject to variation according to the preferences of customers. It will always pay any one who does job printing to have a systematic understanding of such matters, that may be applied when the customer is willing or desires it; but often the customer has his own ideas and wishes his work done accordingly, and in such case the best policy is to give the customer just what he wants. The notion about "good printing" avoiding capitals and punctuation is simply one of the fads that will occasionally become more or less current, and will be insisted upon for a while by some people. The origin and spread of such fads can not often be satisfactorily accounted for. Certainly no book can ever be made that will meet the demands of mere fashion. All that books can do is to discuss, explain, and exemplify principles and record widely adopted and permanent irregularities. All the help that seems possible beyond this is advice to keep track of what other people do, and to act accordingly where it seems necessary in order to suit customers.

God help the children of the rich; the poor can work.—
Elbert Hubbard.

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Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- VEST-POCKET MANUAL OF PRINTING. 50 cents.
- SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents.
- SPECIMENS OF ENVELOPE CORNER CARDS—twenty-four-page booklet—25 cents. New second edition.
- MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.
- SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.
- MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.
- AMERICAN MANUAL OF TYPOGRAPHY.—New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. \$4.
- IMPRESSIONS OF MODERN TYPE DESIGNS.—Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.
- ALPHABETS, OLD AND NEW.—By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. \$1.35.
- PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography. 50 cents.
- DECORATIVE DESIGNS.—By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.
- BERAN: SOME OF HIS WORK.—Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. \$3.
- SPECIMENS OF BILL-HEADS.—Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.
- TITLE PAGES.—By Theodore Low De Vinne. Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages. \$2.
- MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages. \$2.
- PLAIN PRINTING TYPES.—By Theodore Low De Vinne. A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages. \$2.
- THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.
- ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, 50 cents.
- THE PRINCIPLES OF DESIGN.—By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 250 pages; cloth, \$3.
- TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.
- LETTERING FOR PRINTERS AND DESIGNERS.—By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. \$1, postpaid.
- CORRECT COMPOSITION.—By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages. \$2.
- HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. \$1.

A PARTICULARLY noticeable feature in the commercial work which reaches this department is that a great many of the really artistic specimens—specimens which are

good in design and pleasing in shape and color harmony—come from offices which, in all probability, contain limited equipments of type-faces—equipments which would call forth from many printers the most bitter complaints. That this is so does not necessarily constitute an argument for a limited number of series in an office, nor does it indicate that there are no good printers in offices of practically unlimited facilities. It does suggest, however, that the printer whose selection of type-faces is limited feels that he must make up what he lacks in variety by a more thoughtful and pleasing arrangement of the material at hand. The results achieved by this additional attention being given the work more than compensate for the absence of the latest styles of type-faces, and there are job-printers who, while constantly complaining of their equipment, are turning out more artistic work than is done by others with unlimited facilities, and the probabilities are that if placed in an office with everything at their command many of them would allow their fancies to run riot in weird originality instead of producing the thoughtful, harmonious work which they are at present doing. The complaining of lack of necessary material for the production of good printing is a frequent occurrence with many printers and a constant occurrence with others. While this complaint is no doubt justifiable in many cases, an equal number of instances could probably be found in which the failure to produce artistic results is occasioned by the fact that the printer is handicapped by having too great a variety of type-faces from which to choose. To many this would seem impossible, or, to say the least, unreasonable, but the printer who in his early apprenticeship was taught to set the lines in a job in capitals and lower-case alter-

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nately, and avoid the use of the same series of type in consecutive lines, finds it hard to break away from his early training in the presence of the various assortments of type-faces constantly being put into use.

While it can hardly be said that every job should be set in either all capitals or all lower-case, the average commercial specimen would be improved were this taken as a rule and adhered to. A line of roman capitals forms a rather formal band of design from the very nature of the elements of which the letters are composed, while the lower-case line is more informal and free, and in consequence an indiscriminate mixture of lines of capitals with lines of lower-case can not be productive of the best results.



FIG. 1.

Rules as to what may or may not be done in job composition are as impossible as in pictorial art, and there are few principles of correct composition that are not susceptible of violation — and with admirable results — in certain instances, but not without due consideration for harmony of shapes, measures and tones.

The disadvantage which is often caused by the compositor having too many type-faces at his disposal arises from the fact that instead of keeping this question of harmony in mind as he sets his job, his whole thought is centered on how a certain series of type will look in the work in question. There is probably no printer who can not call to mind the laying of a new series of type in an office and its subsequent use — until another new series arrived — on nearly every job that came in, regardless of whether it was appropriate or not. For this reason the office equipped with a few well-stocked series of type will often turn out specimens which are far more artistic than those which come from the office which contains a greater abundance of

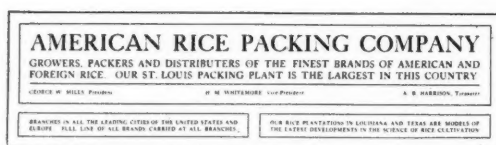


FIG. 3.

material. Somewhere, in a review of printed specimens, a critic has advanced the idea that much of our printing would suffer nothing — on the contrary, would be greatly benefited — if we had but one-tenth of the type-faces now in use. Whether he referred to book faces or job faces matters not. In either case there is much in the statement that is worthy of consideration.

No, an elaborate assortment of material is not a sufficient guarantee of good printing. While the latest type-faces are usually attractive and appropriate for much of the work, it is not necessarily the new type with which the best printing is produced. While extensive equipments are to be desired, their possession is not what counts most in the really good work. Instead it is the painstaking care and thought which must be bestowed on a job in order to secure the most pleasing results. If, after deciding which

of his series is the most appropriate for the work in hand, the compositor would confine himself exclusively to the series chosen, the great majority of printed matter would undergo a radical change for the better.

Take Fig. 1 as an example. In this case the compositor was positively handicapped by having access to too great a variety of type-faces. With the possible exception of the script type, the specimen would have been much improved had but one series been used. As it stands, there are five series represented, to say nothing of the different sizes. In Fig. 2 the same variety is found, but in this instance it is illustrated in the use of a varied assortment of rules and panels instead of an excess of type-faces.

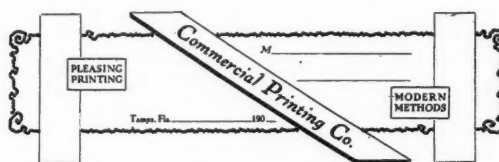


FIG. 2.

Light rules, heavy rules, plain rules and fancy rules are all represented, and in an intricate design. The original is in two colors, the panel of fancy rule and the vertical panels at the ends being in orange, with the balance in black. In this case the compositor could undoubtedly have secured much better results by confining himself to one, or, at the most, two rule-faces.

Fig. 3 is in marked contrast to the preceding specimens, both in regard to type and rules. But one series of type has been used, and that a plain roman. Two faces of rule are represented, a half-point face and a one-point face. The panel design is much more simple than that in Fig. 2, and infinitely more pleasing. The rules harmonize in tone with the type, an item which should never be overlooked. Work of this kind does not require an elaborate

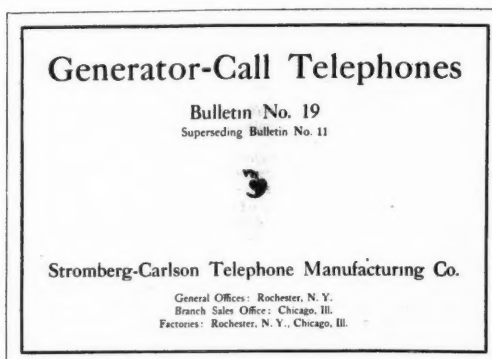


FIG. 4.

outlay for material, but it does require a thoughtful adherence to simplicity in design and harmony of type-faces and decoration.

Simplicity in design is a thing which is seemingly altogether neglected by many job-compositors. This is overlooked in most cases through a desire to attain originality. The desire for originality is commendable and well enough in its place, but the creation of freakish, bizarre effects instead of thoughtful, careful work, governed by the laws of design — work which will stand a critical analysis of its merits from the standpoint of the artist — is an originality to be shunned. Originality consisting simply of doing a

piece of work in a different manner than is done by others is easily attainable, but in job composition, as in all other branches of art, the only originality worth while is based on the strict adherence to the principles of correct display, either acquired from a diligent study of these principles or an innate sense of the "fitness of things."

Figs. 4, 5 and 6 are excellent examples of simplicity of design and harmony of type and rules and ornaments. The original of Fig. 4 is in colors, the inner rule and ornament in brown and the balance in black. To secure this har-

mony of business a 'print-shop' and by unique devices proclaim his productions as artistic; but he must never forget that the very ones to whom his appeal is directed — the ones whose approval is worth having — are quick to detect the difference between the thoughtful work of the man who is endeavoring to express the best that is within himself, and the affectation of the man who strives to catch the eye with the sparkle of borrowed finery. Produce something that is in truth artistic, based on that careful study which places a man's mark high above the tide line of fad and fashion; do this, and sooner or later your goods will receive recognition, else the experience of other workers in other lines of industry counts for naught."

HOW TO ECONOMIZE.

A discussion which should be of vital interest to every American home-maker is opened in the August number of *Harper's Bazar*. Realizing the fact that the cost of household expenses has increased more than forty per cent in the past five or six years, the *Bazar* has asked its readers all over the country to explain for each other's benefit how they have been able to meet, on a fixed income, these increased expenses. The best replies are now appearing in regular numbers of that magazine, beginning

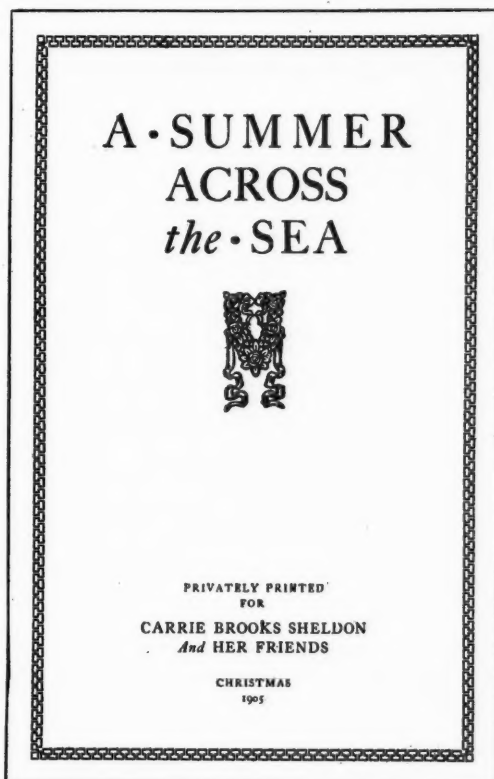


FIG. 5.

mony of type-faces we must use those which possess common characteristics. The lining gothic, for example, with its straight, angular lines, possesses nothing in common with the italic letter — a letter of the most graceful and flowing curves, and hence it is hardly possible to use them together and still preserve a harmony of shapes. Complete harmony can be attained only by the use of type-faces which are similar in their lines.

The following quotation from "The Principles of Design" by Ernest Allen Batchelder is interesting in this connection: "The more one seeks examples of work with which to definitely illustrate a principle of design, the more one becomes impressed with the vital relation of this subject to printing, and the stronger becomes the conviction that few workers have such constant hourly opportunity for the application of the judgment and taste that is developed by an artistic training as the printer. The American public is undergoing a tremendous awakening to the value of honest, sincere craftsmanship. There are numbers of people who stand ready to pay the price demanded by the carefully trained worker. In no way can this portion of the public be reached other than by work that will stand the test of careful criticism. A printer may call his place

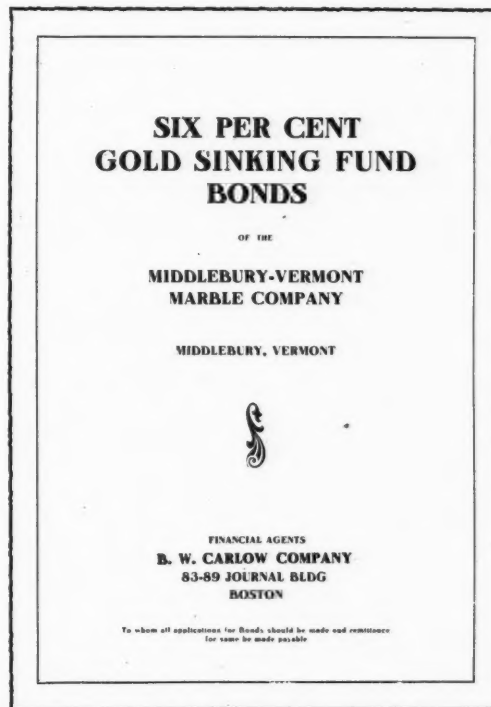


FIG. 6.

with the August issue; and there can be no doubt that this consensus of opinion and recital of experiences by hundreds of careful housewives throughout America will be of unusual value to all women with a household to provide for, and especially to those who are obliged to plan their expenditures rather carefully.

THE designs contained in "Specimens of Letter-heads, No. 2," are modern and attractive, the majority of them being printed in two colors. A copy of the booklet can be had of The Inland Printer Company for 50 cents.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINTYPE, 1897. By Frank Evans, 100 pages. \$3, postpaid.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy-ledger paper. 15 cents.

THE LINTYPE OPERATOR'S COMPANION.—By E. J. Barclay. 64 pages. \$1, postpaid.

LINTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. 36 pages, vest-pocket size. Price, \$1.

STUBBS' MANUAL.—By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, \$1.

THALER KEYBOARD.—An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, \$4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINTYPE KEYBOARD.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice

on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$3; cloth, \$2; postpaid.

THE MECHANISM OF THE LINTYPE.—By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

BATTERED PARTITIONS IN MAGAZINE.—E. C., Palestine, Texas, writes: "I got up on the back of the machine to-day when distributor stopped and examined the magazine. The partitions in same are battered the least bit on the end. Some are not touched, while others are very badly worn. Matrices are also getting scratched on the 'reading side.'" Answer.—Your magazine must be drawn backward too far, allowing the matrices traveling along the distributor bar to strike the tops of the partitions and bruise them. Lower the magazine a trifle by adjusting the screws which rest on the supporting rod of the magazine and you will have no further trouble. Of course you must file off the burrs on the damaged partitions. Perhaps some metal has lodged in the intermediate channel or the first elevator which scratches the reading side of the matrices.

WEARING OF COMBINATIONS OF MATRICES.—F. J. M., Ottawa, Illinois, writes: "I enclose a matrix on which you will notice the combinations on one side are badly worn. When the second elevator is in position on intermediate channel, the bar on second elevator and that of the first elevator top guide do not align perfectly. The bar plate on the second elevator shows some wear along the edge where same meets intermediate channel, though not a great deal. Intermediate bar is tight to outer inside of elevator slide top and can not be brought forward, neither can the whole head, without throwing first elevator and intermediate channel out of alignment. How can this swishing of the matrix in transferring be remedied?" Answer.—The wearing of the combinations of your matrices is due to the worn plate on the second elevator, or a worn second elevator lower guide post, which fails to keep the second elevator bar in line with the first elevator when transferring. A plate can be fastened to the intermediate channel to hold the second elevator bar in line, or the post itself can be patched.

METAL DUST IN THE MAGAZINE.—G. E. M., Galesburg, Illinois, writes: "I have been having a little trouble with my machine. I clean my machine every week and before the end of the next week it is covered with fine metal dust. I tightened up the alignment until I could pull but one sheet of paper out; that seemed to make the dust finer, but as abundant as ever. At first the grooves in the mold were filled before night by this dust, but since I tightened it this has been done away with. The dust seems to be carried up by the matrices and comes through the magazine and down into the cam frames, and I have to clean the frames out almost every week or I will get no response. Would you advise me to tighten up the alignment a trifle more until the spacebands will be driven up without binding; or,

What is worth doing at all is worth doing well, and what is worth doing well is worth doing at once, so that you may have an early start to do something else better.

is there some other reason for this dust?" *Answer.*— Ordinarily the cause of metal dust being carried by the matrices to the magazine is insufficient pressure in locking up before the cast occurs. However, as you say you have applied all possible pressure, perhaps your mold wiper is not cleaning the face of the mold. Adjust it so that the felt presses closely against the mold and rub into the felt a mixture of oil and graphite to prevent the adherence of metal. Sometimes improperly repaired spacebands, which are wider than they should be, cause this trouble.

and as a discussion of this subject will prove of mutual benefit, it is hoped that others will contribute of their experience to the symposium. Mr. Richmond writes: "Your request in the September number for figures showing the cost of running Linotype machines should bring forth a hearty response. While it is more than likely that no two reports will be the same, we are glad to lend our aid to a mutual interchange of ideas. We have not kept a record of the cost of composition in the various sizes of type, for the reason that with only one machine working on what

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FAILURE OF MATRICES TO RESPOND.—F. B., Marion, Ohio, writes: "The machine I am working on, which was in a pretty bad condition when I came here, is still acting badly. The first row of letters—e, t, o, i, n—fail to respond every third or fourth touch, the e, o and n giving the most trouble. As I cleaned the magazine and mouth of same thoroughly since my arrival, the trouble can hardly be there. The cam rollers do not seem to be worn enough to cause the trouble. The adjustment of maga-

might be called 'job composition,' the changes of face and body are so frequent that it has not seemed feasible. Our average cost per hour of actual productive time for the six months ending August 31 has been 82½ cents. During this time the machine was running day and night for about two months, and the balance of the time approximately nine hours per day. The decrease in the cost per hour for the two months mentioned demonstrated the advisability of operating sixteen or more hours per day,

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Shipped via.....

zine seems to be all right and keyrods make their full up-stroke. Wire which holds cam-yokes in place does not seem to be at fault. Would greatly appreciate any advice in the matter you may be able to give." *Answer.*—We are unable to make anything of the trouble you say you are having with failure of matrices to respond, as you say all the adjustments are correct. The trouble indicates that the magazine is not set low enough on the lower-case side to allow a full stroke of the verges. Go over the magazine carefully and make all the tests and you will no doubt find the trouble.

THE COST OF LINOTYPE COMPOSITION.—The following communication, from E. L. Richmond, estimator, with the Gage Printing Company, Limited, Battle Creek, Michigan, should command the careful attention of Linotype users,

unless for some reason it is impossible to do so. The above figures include all of the general expenses, such as power, insurance, depreciation, etc. With the cost per hour before us it is a simple matter to determine the cost per thousand ems on any size of type by keeping track of individual jobs. A large percentage of our work is done by the hour, so we have not given the piece price as much attention as we should otherwise. We shall be interested to learn, however, what results have been obtained in other places and what experience has shown to be the difference in cost between the larger and smaller faces of type. The records we have kept for the last few months have been worth many times the expense of keeping them, and the writer is thoroughly convinced that any one running a plant without knowing what it actually costs to produce printing in

that particular plant is taking a gambler's chance. Furthermore, a cost record that includes only labor, power and gas, or perhaps a few of the more important items, is very little better than no record. A Linotype is a complicated and delicate piece of machinery, frequently subject to considerable expense for repairs. This expense is properly a portion of the cost, as are also the taxes, rent, depreciation, superintendence, loss on metal, insurance, interest on the investment, time of caring for the slugs, proving, and proofreading. The interest on the amount invested in metal alone is sometimes surprising. Another item easily overlooked is the supply of galleys and cabinets, or racks, for proper and convenient storage. From the fact that frequent reference is made in printing circles to Linotype composition at 15 cents per thousand or thereabout, the natural conclusion is that any such offer must come either from a plant not figuring all the items mentioned as a part of the cost, or from one that keeps no records whatsoever."

POOR ALIGNMENT.—L. C. B., Muskogee, Indian Territory, writes: "I am mailing you under separate cover

me a remedy. Is there any way of setting mold in disk to overcome it which would be cheaper than buying new matrices; and what is the cause of the shearing. I can state that no tight lines have been sent through." *Answer.*—Of course, the injury to the ears of the matrices prevents alignment, and there is no remedy except in new matrices. It would seem that all the matrices used in this machine must be damaged in the same manner, as the cause is failure of the first elevator to drop low enough to allow the ears of the matrices to freely enter the groove in the mold. As it is adjusted in your machine, the advancing mold strikes the upper edge of the matrix ears and shears them. When you correct this adjustment and renew the damaged matrices you will have no further trouble. It is necessary to have both molds so placed in the disk that a slug cast in either mold will trim accurately.

INSERTING A MOUTHPIECE.—A good method of preventing leakage of metal around the mouthpiece of Linotype metal-pots is to grind the mouthpiece into place with emery. The following procedure is recommended: Start



M. E. MESERVE.



HANFORD BOWSER.



L. B. POWELL.



B. B. BECK.



JULIUS STRIOWSKI.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

three slugs with which I have trouble; that is, I have trouble with all, especially on an eighteen-em slug or longer. At the right-hand end you will see the face is not straight on the slug and the back knife shaves the edge of the letters. The adjustment to lower the right end of the mold, or rather the right side, does not seem to remedy the error, as when it locks up it throws it in its old position again. Thirteen-em slugs do not trouble me so much." *Answer.*—It appears that the aligning plate on the mold must have slipped down on the right-hand end, or if this is not the case, the locking stud on the vise frame has been loosened and put out of position. It might also be due to the gibs on the first elevator not being in line and preventing the first elevator from rising squarely with the matrix line in making alignment.

SHEARED MATRIX EARS.—J. A. G., Hamilton, Ohio, writes: "Under separate cover I am mailing you three slugs, and hope you can advise me as early as possible a remedy for the trouble. The eight-point on the ten-point slug has good alignment, while the ten-point on the ten-point slug, both cast in same mold, drops on slug. On the one slug you will notice the trim I have set the knives to in order to get the long letters on the slug. My machine is not in use on the ten-point owing to this trouble, and I only set the knives thus to get a slug for your inspection. Enclosed is a ten-point matrix. You will see the lower ear is worn. About two-thirds of the matrices are likewise affected. I will say for your benefit that the six-point mold on same machine (being a double-decker) casts good slugs, but to-night I tried the ten-point liners on six-point side and the trim was still too much. Will you kindly tell

the machine by pulling out the controlling lever, stopping the machine when the first elevator is at its lowest point and before the mold disk comes forward on the locking studs. Lower the vise to first position, then raise the elevator to its highest point, letting the vise down to second position. Next disconnect the mold-disk slide and draw the mold disk forward. After disconnecting the ejector link, remove the mold slide. Take out the mouthpiece by driving it to the right and clean all parts free of metal. Then spread a mixture of emery and oil over the mouthpiece, rubbing the mouthpiece into its seat in the crucible to smooth off the highest parts and make it lay flat and solid. To replace the mouthpiece, spread a mixture of linseed oil and graphite over the edges, and after placing the mouthpiece in position and driving in the gib, connect up the machine and test the lock-up. This is done by spreading stiff ink evenly over the mold where it comes in contact with the mouthpiece, and starting the machine by pulling the controlling lever, stopping it before the back knife scrapes the ink off the back of the mold. An examination of both mouthpiece and mold will reveal the high spots, which, if on either end, must be corrected by the pot-leg adjustments, and if in other spots, by filing the mouthpiece.

STUDYING MECHANISM.—An operator-machinist in an Eastern city writes: "I lent my book, 'The Mechanism of the Linotype,' to the operator here and he read all day Sunday. In the evening he came down and the first thing he said was, 'Say, that book's great. There's some things I have done, such as removing the mouthpiece, and his (Thompson's) style is different from mine, but his is quicker.' I guess he is reading yet. It's all old to him, but

he says he gets lots of pointers." *Answer.*—While it is a pleasure to know that the text-book on the mechanism of the Linotype is assisting printers to master the mechanical details of the machines in their charge, it is the privilege and duty of all to study and learn from every possible source of information. The practices set forth in the book mentioned are subject to revision whenever a better method of doing things is discovered. To the end that perfection may be attained, the attention of readers is called to the item headed "Inserting a Mouthpiece" as describing a method which gives the best results of any known.

A SATISFIED GRADUATE.—George P. Lischer, Beardstown, Illinois, writes as follows: "As I am about to enter the second year as an operator-machinist, graduate of your school, I think the time is ripe for some retrospections and a chronicle of my experience as an operator of one of 'the ten thousand different varieties.' When I entered as a student of the Inland Printer Technical School none were more optimistic of the future than myself. I applied myself diligently to learn all that was to be learned in a six weeks' course, realizing that no one could reach a degree of perfectness on a machine in six weeks, the mechanism and assembling of which required twenty-five years to bring to perfection. And right here I wish to impress the fact upon students of the school that you can not learn it all in the prescribed course of time, but if you apply yourself industriously and work hard you can learn a whole lot. The first job I had, a combination of half English and German, brought the fact to my mind that I had not yet learned it all, but I worked hard on this machine, and though it was in bad shape, being under the 'stern mastery' of country composing-room foremen, all the time, I managed to get her to a good shape in a week's time. Also the keyboard practice in school stood me in good stead, and in spite of being hindered by operating on German copy, I acquired a fair speed after a reasonable time. I left this machine in the hands of a job-printer employed there, and from all reports it is running yet. Whether this good condition of the machine was my fault or not, I can not say—and care less—but I tried to do my duty at \$14 per and fifty-four-seventy-two hours per week. I went against the game in St. Louis, and held my own, but as I could not stand city life I hiked for the country again. I hooked onto this layout here a year ago and made good. The machine had been out of the shop two months when I got here, and has always worked good. I have made up a total of five sort orders here—one shortly after I arrived, one after an operator who had been working here got fired, and the remaining three the result of my 'careless' operating. I saved all the spoiled matrices, and on counting them found 165 totally spoiled and about fourteen serviceable matrices. Is this a good record? I have kept no accurate tab on the repair bill, but have had no accidents that I could not repair, and outside of wear and tear, I do not foot up 25 cents per month for repairs. Is this a good record? We have only one size of matrices—nine-point. I average thirty-five thousand ems a day of eight and one-half hours, not allowing for cleaning. My best speed for short run was 6,954 ems in fifty-five minutes (all country correspondence), and the highest output of one day was over thirty-nine thousand (all thirteen ems wide). Is this a respectable output? Besides, the machine is run by a gasoline engine and the metal heated with a gasoline burner (all out of respect and by lief of John D.) I could mention innumerable times when skill both as operator and machinist saved time and money in my present position, but I think by the above I have said enough without appearing conceited. So you can well see that I have reason to be an ardent supporter of your school, and on

every opportunity uphold it and advocate a course in same. I receive THE INLAND every month and I find the department for machine composition intensely interesting. Let me congratulate you, Mr. Thompson, on the beginning of the fifth year of the school, and I hope it will continue to exist and spread enlightenment for all time to come, to the betterment of the 'art preservative.' " *Answer.*—The record being made by our correspondent should encourage those timid ones who hesitate to take a course in Linotype operating and mechanism. Seven thousand an hour of nine-point is indeed a record to be proud of, and the employer of such a man whose repair bills average no more than 25 cents a month has ample cause for congratulations.

RECENT PATENTS FOR TYPESETTING MACHINERY.

Mold-cooling Apparatus.—E. L. Holmes, Seattle, Washington. Filed March 13, 1905. Issued July 31, 1906. No. 827,238.

Magazine Support.—G. Kretschmar, Baltimore, Maryland. Filed January 24, 1906. Issued August 14, 1906. No. 828,323.

Low Space Mold.—J. S. Bancroft and M. C. Indahl, Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed December 10, 1904. Issued August 14, 1906. No. 828,450.

Magazine.—P. T. Dodge, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed April 14, 1906. Issued August 14, 1906. No. 828,541.

Assembler.—D. S. Kennedy, New York city, assignor to Mergenthaler Linotype Company, New York city. Filed April 14, 1906. Issued August 14, 1906. No. 828,553.

Multiple Magazine Linotype.—C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York city. Filed July 29, 1904. Issued August 14, 1906. No. 828,564.

Metal-pot.—M. M. Morehouse, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed April 5, 1906. Issued August 14, 1906. No. 828,763.

Type-distributing Machine.—F. A. Johnson, New Bedford, Massachusetts, assignor to Unitype Company, of Manchester, Connecticut. Filed August 3, 1900. Issued August 21, 1906. No. 829,157.

Vise Jaws.—D. A. Poe, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed March 10, 1906. Issued August 21, 1906. No. 829,290.

Magazine.—T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 5, 1905. Issued August 28, 1906. No. 829,868.

CLAIMS LIBEL IN ADS.

Claiming that its business had been injured as a result of advertisements placed in the newspapers by George R. Farnum, the Silas N. Lacey Cash and Supply Company, of Philadelphia, brought a suit in libel, asking \$20,000 damages. The complainant alleged that Farnum, who is agent for a rival concern, in the advertisements he inserted in the newspapers reflected upon the Lacey Company. A curious point in connection with the case is that Farnum did not use the name of the complainant in his advertisements, simply referring to them by quotations from their advertisements.—*Newspaperdom.*

Do NOT waste time experimenting with a letter-head design when you can easily find what you want in "Specimens of Letter-heads, No. 2." To be had of The Inland Printer Company for 50 cents.

THORSON ENGINES

STEAM :: NAPHTHA :: GASOLINE

MANUFACTURED BY
THORSON
MACHINE
COMPANY



CHESTER, MAINE



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- REDUCING CLASSES, unmounted. 35 cents.
 PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.55 postpaid.
 THREE-COLOR PHOTOGRAPHY.—By A. von Hübl. \$3.60 postpaid.
 PHOTO-MECHANICAL PROCESSES.—By W. T. Wilkinson, revised and brought down to date by the author. Cloth, \$3.
 PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.
 DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.
 LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.
 THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.
 THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.
 DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.
 PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; \$2.
 PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.
 PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.
 THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, \$3.

THE AIR BRUSH.—Pierre La Mont, Toronto, Canada, asks if there is any book which will tell him all about the Air Brush. *Answer.*—Write to Thayer & Chandler, 160 West Jackson boulevard, Chicago, and you will get all the information you want.

THE ROYLE-RICHARDS ENGRAVERS' RULING MACHINES.—From John Royle & Sons, Paterson, New Jersey, comes a beautiful booklet with the glad tidings that this conscientious firm of machinists has taken over the manufacture, and of course the improvement, of that old stand-by for

wood engravers, the Richards Ruling Machine. One can form no idea unless they are familiar with this machine of the beautiful effects that can be engraved by it, and the possibilities of the machine have not been reached yet. The most enthusiastic friend of pen and ink drawing for machinery and mechanical effects must admit that they can not compete in brilliant effect, clearness and sharpness of detail with wood engraving made by a competent hand on this machine. Carefully retouched photographs of machinery reproduced in half-tone have proved satisfactory, though they will never electrotypes as well or give the crisp result that a wood engraving does. Hence there will always be a demand for machine engraved cuts. If there is any machine made that requires the "Royle quality" it is an engraving machine, so it is a pleasure to announce that the Richards machine will come from the Royle works hereafter.

ETCHING SOLUTION FOR COPPER.—Robert B. Wood, Lowell, Massachusetts, writes: "Being an old subscriber to THE INLAND PRINTER and having trouble with our copper etching solution, will you kindly publish in the next issue the formula of a good etching solution?" *Answer.*—Use only chlorid of iron, any strength, from a saturated solution down. Should you have trouble getting chlorid of iron of good quality—and I can assure you there is plenty of impure chlorid of iron in the market—send to Seldner & Enequist, 93 Richardson street, Brooklyn, New York, who will supply it to you in the dry state with instructions how to use it.

THREE OR FOUR COLOR RECORD NEGATIVES.—Messrs. Charles A. Grotz and Joseph H. Tryon have begun an enterprise in New York which is a novel one in this country. It is a studio where any one wishing to do three or four color work can have the color separation negatives made, and from these color-record negatives they can in their own establishment produce relief printing blocks, or print on stone, zinc, aluminum, collotype, pinchromie, or



THE FIRE HERO.

any of the numerous color-printing methods that have the color separation made by photography. They call themselves the Trichromatic Engraving Company, at 12-14 Spruce street. They are specialists in colorwork and they can not but assist greatly in increasing the output of colorwork in this country, as they undertake the difficult part of the work.

LEAD INTENSIFIER.—R. D. G., Seattle, Washington, writes: "On a few trials of the inexpensive reducer for half-tone negatives which you gave in *THE INLAND PRINTER* for July, page 719, I find it is going to do the work all right. Now if you would give us a cheap lead intensifier to be used in place of the expensive copper and silver intensifier you would be saving photoengraving firms thousands of dollars a year." *Answer.*—Eder and Toth, to whom we owe the lead intensifier, used ninety-three grains of red prussiate of potash and sixty-two grains of nitrate of lead to three and one-quarter ounces of water in the first formula published. Some modern formulas call

would be well for all workers with bichromates to keep the following information handy: When bichromate poisoning occurs get from the druggist "Nitrate of Mercury Ointment." The title of this ointment in the pharmacopœia is *Unguentum Hydrargii Nitratis*. Should the druggist not have it, the prescription for it is: Nitrate of mercury, 160 grains; nitric acid, one ounce; prepared lard, one ounce; olive oil, three ounces. To prepare this ointment dissolve the nitrate of mercury in the nitric acid. By the aid of gentle heat melt the lard in the olive oil, in a vessel standing in hot water. Bring the water in the outer vessel to a boil and after heating the mercury solution to the boiling point pour the latter into the oil, stirring all the while with a glass rod. If the mixture does not froth up at once increase the heat until it does and then stir the mixture until cold. To allay irritation use: Glycerin, one-half ounce; carbolic acid, one dram, and alcohol five ounces.

COLLODION FOR LINE WORK.—Charles Winburn, New York, writes: "Having received valuable information and



WATERMELONS.

for equal parts of lead and ferricyanid of potassium, which is a mistake. The ferricyanid should exceed the lead in about the proportions recommended by Eder and Toth. In my own practice I use two ounces of nitrate of lead and three ounces of potassium ferricyanid dissolved to a saturated solution in hot water, which takes about thirty-two ounces of water, then five ounces of glacial acetic acid is added. After reducing the negative I clear it with one ounce of nitric acid to twenty ounces of water. The lead intensifier is kept in a porcelain tray and the negative laid in and the tray rocked until the negative is bleached, when it is taken out, washed well under the tap and flowed with sodium sulphid solution, one ounce sodium sulphid to twenty ounces of water. Should the negative show the slightest tendency to veil, the nitric acid solution first used will clear it up.

POISONING BY BICHROMATE OF AMMONIA.—Michael Dady, a zinc etcher living in Brooklyn, New York, says that large festering sores broke out on the back of his hands which obliged him to give up his work. He went to a doctor who told him that he could not prescribe for him unless he could have a sample of the bichromate sensitizing solution to analyze and learn what kind of a poison it was. The doctor who does not know what bichromate poisoning is must have got his diploma from a correspondence school. In case there are other such doctors it

suggestions from a careful study of *THE INLAND PRINTER*, I now desire to ask a favor of your process engraving expert. I wish the best formula for collodion to use in line work. With the formula given below I am unable to get any body to negatives.

Alcohol	32 ounces
Iodid ammonium	180 grains
Chlorid calcium	60 grains
Gunccotton	1 ounce
Ether	32 ounces

I am badly in need of a good formula and ask that you do not delay in replying to this." *Answer.*—Take the same amount of alcohol and ether as you now use, take 320 grains of iodid ammonium, cut out the chlorid of calcium altogether, taking bromid cadmium 64 grains in its place, use 448 grains of cotton instead of one ounce and you have a correct formula for linework. Use Cooper's No. 2 negative cotton, and if you want to get a still more intense negative use brown iodid ammonium instead of the white iodid ammonium.

COST AND SELLING PRICE OF PHOTOENGRAVING.—Mr. George H. Benedict, of Chicago, is doing good work in showing photoengravers the folly of quoting always a square-inch rate on their work. He calls attention to an accidental error in quoting him in this department of *THE INLAND PRINTER* for August, page 719. Mr. Benedict kept

for several months records of the shop cost of half-tones and found that the shop cost of all half-tones turned out was 9 cents per square inch, the average cost per cut was \$1.48, but it is certain that cuts under the average size cost more per square inch and less per cut, and cuts over the average size cost less per square inch and more per cut. Mr. Benedict further adds: "In support of the contention that the square-inch rate and the profit on large cuts is why the price for half-tones has come down from 40 to 10 cents—consider a case like this: Mr. Customer phones you and me, to call and estimate on some work. I get there first, am shown a lot of photos, told that a portion are to be 8 by 10 half-tones, the rest minimums; look them over and name your price. I select the 8 by 10 copy and quote 10 cents; am told to take as many as I want. I take all the 8 by 10s. Then you arrive, get the same story, offer to take all that are left (minimums) at your top price—\$1.50 each. You are told you are a robber—that I had taken a lot at 10 cents per inch. You conclude that I am a cut-throat—you won't stand for it. You meet the rate and offer \$1.00 for the minimums. How do you and I fare on our respective orders? With one camera I can easily make ten 8 by 10s in a day; with one camera you are not likely to make more than twenty minimums in a day. I get \$80 for my day's work, you get \$20 for your day's work, and at \$1.50 each you would get only \$30 for your day's work. Am I not justified in taking an order for 8 by 10 cuts at 10 cents, knowing that I can make as much money on them at 10 cents as I could on minimums at \$3 each? Twenty at \$3 is \$60. Ten at \$8 is \$80. Will it be possible to maintain a uniform rate while conditions are as outlined?"

ENAMEL LIFTING WHILE ETCHING.—R. T. Huntington, Hartford, Connecticut, writes: "Can you tell me what is my trouble? I can get about half an etch and then the enamel seems to blister and pull off. The formula that I use for enamel is as follows:

Water	16 ounces
Glue	8 ounces
Bichromate of ammonia.....	350 grains
Iron citrate and ammonia.....	56 grains

This is an enamel for zinc, but I reasoned this way, that if it stood nitric acid it surely would stand the iron." **Answer.**—The best way to get you out of your trouble is to start with a new formula for enamel as follows:

NO. 1.	
Water	3 ounces
Le Page's glue.....	2 ounces
Albumen (white of one fresh egg).....	1 ounce

NO. 2.	
Water	2 ounces
Bichromate of ammonia (Merck's).....	120 grains
Chrome alum	3 grains

NO. 3.	
Aqua ammonia (about .940 specific gravity).....	15 drops

After No. 1 and No. 2 are dissolved thoroughly in separate graduates pour No. 2 into No. 1, slowly stirring meanwhile with a glass rod. Then drop in the ammonia, stirring also. Filter a couple of times through cotton. Clean the copper thoroughly with potash and go over the surface with fine willow charcoal. While the copper is wet, all traces of the charcoal being wiped off with a tuft of clean cotton, flow on the enamel, allowing the first to run off in the sink. Flow again and whirl. Dry quickly and print. Stain with a blue anilin instead of a red one. Develop under a tap of running water, dry quickly and burn in to a chocolate. Use your chlorid solution strong and do not wash your plate off much with water, as that softens the film. Following these instructions, and no other, you will find the enamel to stick like "death to a dead nigger." Should you have any further trouble let me know.



BY JOHN E. CASHION.

This department receives frequent requests for half-tone overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochran. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.



COMING HOME.

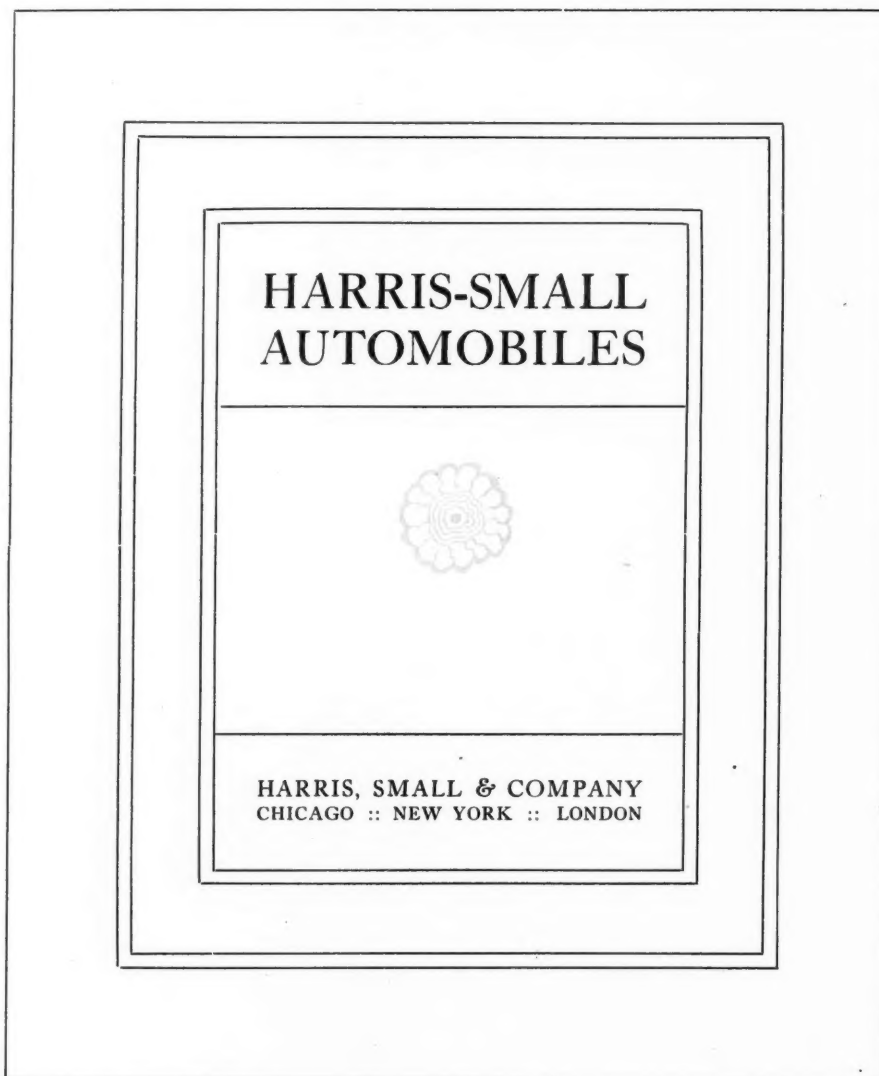
OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

have come out more strongly, giving a green effect in the high lights. Double-tone inks, like high-grade black inks, should be reduced with varnish or a reducing compound, and these used sparingly. The half-tones in the specimen sent could be improved somewhat by overlaying the solids more firmly. This is especially apparent on pages 3 and 6, which appear weak in the solids. Bring the cuts up to a point where the rollers will ink them properly, and carry a firm impression.



WRONG REDUCING MEDIUM.—S. E. E., Manistee, Michigan, writes: "The enclosed circular was printed on a 7 by 11 Pearl press with only two form rollers. We used a green-black double-tone ink, which did not work well at all. We could only print eight or ten impressions and the ink would harden on the cut so it had to be cleaned before it would print. What can we do to overcome the trouble? The supply house advised us to reduce the ink with varnish or oil. We used oil, but it did not seem to improve it." *Answer.*—The fault lies in the reducing medium employed. Oil only tends to make the ink creep and print mottled in the solids. It has also killed the undertone which should

HOW TO PREVENT SMUTTING.—W. O. G., Washington, D. C., a practical cylinder pressman, writes: "I do not know whether this is new to every pressman or not, but it will help any one who has done much blank-book work, especially when heavy type is used and the paper printed on is of the heavy ledger and linen stocks. I have printed on blank-book stock for some time and began to experiment in an effort to run a good black color without smutting when on the backup. Of course, short runs did not give much trouble in this respect, but in runs of any length, with twenty-four-point type and up as part of the heading, trouble invariably resulted from smutting, which

required frequent oiling of the tympan to keep a clear face on the backup. I found that a hard manila draw-sheet, which I had always used, while good as a top-sheet for a sharp impression, failed to obviate the smuttiness complained of. Now, in addition to the hard manila sheet, if the pressman will allow in the make-up of his packing for a sheet of news, say 25 by 38, 40 or 50 pounds, to be put on top of the manila sheet, he will have a tympan that will, when properly oiled, give excellent results. Every pressman knows how oil will lie on a hard manila sheet. And with the added sheet of news, well oiled, there is a printing surface to the tympan that acts as an absorbent without reducing the good, clear black that a heading for a blank book should have to make it look good as far as presswork is concerned. The manila sheet holds the oil and prevents it being absorbed by the sheets under it, while the news on top remains well oiled, and will absorb and eat up—as it were—all ink that will come to the tympan from backed-up work."

SIZE INK FOR POLISHED SURFACE.—J. M. N., Grand Rapids, Michigan, writes: "Will you kindly advise me as to what kind of size to use which will hold bronze powder to wood with a polished surface?" *Answer.*—Good gold size is sufficiently strong to hold bronze on polished wood. To this add a few drops of gloss dryer, which will assist the drying and is a firm holder. In any case, the sizing and bronze must be allowed to dry thoroughly before cleaning off the wood. Only a sufficient coating of size should be used to hold the bronze. Apply the bronze in a very moderate quantity, as the work goes on, and rub it into the size lightly and briskly until it assumes a good luster.

WRONG GRADE OF INK.—W. G. T., Hooper, Nebraska, writes: "We are enclosing herewith a sample of a letter-head which we printed and embossed ourselves on an old-style Gordon press. The ink does not come up to suit and at the top edge I was not able to make it stick." *Answer.*—The ink employed is too soft and has not sufficient varnish to make it stand out properly. Very good imitation of steel-plate printing may be obtained on a platen press, if properly handled. Use a highly finished gloss red ink and when thoroughly dry the embossing will further improve the appearance of the printing.

TRANSPARENT TINTS.—H. C. S., Johnsonburg, Pennsylvania, writes: "Enclosed find a specimen of a card (white) that was printed in black ink and then colored with some preparation. I would like to know what preparation is used to color the card and still preserve the printing." *Answer.*—The black is run first and a transparent tint run over it, which does not affect the shade of the black printing. There are various preparations on the market for making transparent tints, such as Lakatine, Mixing White, etc. A transparent tint may also be made of varnish, with just enough ink added to get the desired shade. Apparently a varnish tint was used in printing the specimen submitted.

TROUBLE WITH COPYING-INK.—J. L. C., Sheldon, North Dakota, writes: "I want to tell you my copying-ink troubles, and if you can put me wise to a way of alleviating them you will have been instrumental in reducing the profanity in the pressroom fifty per cent. Pressroom is in basement, but we have no trouble with rollers and other inks to speak of, but when it comes to copying-ink (purple) we have never been able to turn out creditable work. Have washed disk and rollers perfectly clean; have tried new rollers, medium rollers and rollers that ought to be doing service on a washing-machine wringer, but they all act the same; that is, refuse to distribute the ink and slide over

the disk as though the ink was lard, and when I pull an impression it is weak and blurry and looks as though it had been printed with a rubber stamp. Press is a C. & P. Gordon and set perfectly. Have tried several inks, from a real thin kind to that of the consistency of axle grease, but get the same results. Have gone through all the INLAND PRINTERS I have on hand, but find nothing that fits my particular case, and must confess that I am bested. Inks used were made by the two leading ink houses and ought to be right. Get worse results in humid and hot weather than in cold, but neither are satisfactory." *Answer.*—There should be little trouble in getting good results with copying-ink when a proper make-ready has been applied and (as you say) the rollers are clean and free from grease and oil. When printing with copying-ink the rollers should be well seasoned and firm to the touch, as copying-ink heats after running a while and will soften new rollers so they will not impart the ink to the form properly. It is advisable to get an ink that is fairly heavy in body and to this add a few drops of pure glycerin. Wiping the rollers and disk with a damp cloth will also assist the distribution of copying-ink. Use a hard packing and carry a fairly strong impression for best results.

Do you print cards and tickets? If so, you will require a copy of "Cards and Tickets, No. 2," which contains many ideas for this class of work. The Inland Printer Company will send it for 25 cents.

FRANK BRANGWYN, the English artist, who is the acknowledged head of a certain school of painting, has made the colored cover for the October *Scribner*.

Program

- | | |
|----------------|--|
| 1. Organ Solo | <i>a</i> Spring Song . . . Mendelssohn
<i>b</i> Sextet Donizetti
Mr. Arthur Howe |
| 2. Vocal Solo | "Twilight" Smith
Miss Elsie Summers |
| 3. Duet | "Memory" Johnson
Miss Esther Sutherland and
Mr. John Lane |
| 4. Violin Solo | Melody in F Rubenstein
Miss Alice Sampson |
| 5. Organ Solo | <i>a</i> Idyl Bendal
<i>b</i> Romance McIntyre
Mr. Arthur Howe |
| 6. Tenor Solo | "Happy Days" . . . Thomas
Mr. Charles Harris |
| 7. Duet | "In the Gloaming" . . . Ray
Miss Esther Sutherland and
Mr. John Lane |
| 8. Organ Solo | A Hungarian Sketch . . . Brahms
Mr. Arthur Howe |
| 9. Vocal Solo | Spring Romance . . . Harmon
Miss Elsie Summers |



PRINTERS' HOME SCENES.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

One important feature was overlooked by the Quenemo (Kan.) *News* in its "Special Industrial Edition"—there was no reference on the title-page to the State where it was published. After searching nearly through the volume, the information was discovered on page 43. This is an error frequently made by publishers, particularly in special editions of this kind.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Headley (B. C.) *Gazette*.—First-page heads are too small.

Easton (Pa.) *Express*.—Head rules on pages 2, 4 and 5 are inverted. One more lead above the date line on first page would be an improvement.

Russellville (Ark.) *Courier-Democrat*.—Presswork is a little off in color. It is seldom that a paper is found where the ads. are so uniformly well displayed.

Carlye (Sask.) *Herald*.—Some stronger heads are needed at the tops of columns on the first page. Where plate matter is cut, trim off the burr at bottoms of columns with a knife.

South Buffalo (N. Y.) *Advocate*.—The use of seven-point plate matter with ten-point body type looks very bad. Your large feature heads are good, but so many lower case display lines together is not artistic.

Stamford (Texas) *News*.—Margins and register are bad—there should be about two picas more space between the pages. Too much heavy display is crowded into the ads., particularly on the first page.

Lauderdale County *Enterprise*, Ripley, Tennessee.—Certainly a very neat paper in every way. The matter on the first page is excellent in its place, but this page should be reserved for important news.

Coon Rapids (Iowa) *Enterprise*.—It is just seven years since the *Enterprise* was criticised in these columns, and there is very little need of it even now. Head rules on first page should be transposed, and a little larger type for the first line of display heads would be an improvement.

AD-SETTING CONTEST No. 20 closed August 15 with over one hundred specimens. A study of the result will be extremely interesting, as it is the first contest where the compositor has been required to furnish his own copy. Packages of all the ads. submitted were at once sent to each contestant, and at this writing the selections for first, second and third places were coming in rapidly. It is expected that everything will be in readiness for publishing the result in THE INLAND PRINTER for November.

NEW PAPERS.—Something new in the way of a title has been devised by the publishers of a new paper at Heber, Arkansas—it has been named the *State Stork*. At first glance one would imagine this paper was designed for young married couples and would contain similar matter to *Babyhood*, or that its columns would be devoted to chronicling increases in population, but on the contrary it is just an ordinary newspaper, decidedly Republican in politics. This straining after odd titles is unwise—the "joke" soon wears off. It would be far better to adopt



THE FIRST ONE

an old standby such as *News*, *Times*, or *Press*. Another new paper, the Lititz (Pa.) *Times*, evidently had the same thought in mind, but it selected a sensible title and gave vent to its feelings in a cartoon, which is shown herewith. Here the joke can be appreciated and will not lose its value through unending repetition.

The Colorado Springs *Gazette*, during the convention of the International Typographical Union, gave particular attention to the proceedings of that body and to the attending delegates and visitors. A two-color section of the paper was given up to one of the most comprehensive illustrated histories of the organization and of the Printers' Home ever published. This was prepared by Mr. Charles M. Carter, a member of the staff and a well-known printer, formerly a resident of the Home. On Sunday, August 19, the *Gazette* entertained the officers of the International Union with an automobile tour through the city of Colorado Springs and the various scenic places in the vicinity, concluding with an elaborate luncheon at the Alamo.

GOOD AD. COMPOSITION.—A very large number of ads. were received this month for criticism; so many, in fact, that it is impossible to give them individual attention.

One fault is evident in many of them, and that is the sameness and lack of contrast in the display. In magazine ads. it is proper and often advisable to use only one series of type, but in large newspaper ads. it is different. Such ads. are really artistic, but an artistic ad. is not the best ad. for results, and the securing of results to the advertiser should always be the first consideration. In a large newspaper ad. it is better to use two styles of display, one for bringing out lines which require greatest prominence, the other for secondary lines, which, while in lighter and smaller type, are all the more effective through contrast. On the other hand, some compositors apparently crowd in all possible styles of display with a conglomerate

trussed roof, while the lower ones cover two of the walls and part of a third. The ceilings, walls, and woodwork are all painted a dazzling white and the general effect when one enters the room is not unlike that of entering a large glass conservatory. At night a number of arc lights continue the daylight effect, while each of the battery of twenty machines is equipped with individual incandescent lights. The ventilation of the room is well-nigh perfect and the general health conditions of the men employed are in marked contrast to that of employees of the old-time "print-shop." As might be expected a situation on the *News* is regarded by Detroit printers as something to be sought after and to be held on to when once secured.



COMPOSING-ROOM OF THE DETROIT "NEWS."

result which is even worse than the one-series style. An ad. can not be too artistic, neither can it be all display. An ad. which is all big type from the first line to the last will make no more impression on a man than a sermon which is one continual shout from start to finish. There is always some point which must be brought out prominently in order to impress both reader and hearer.

WHAT is said to be the lightest and most sanitary newspaper composing-room in the country is shown in the accompanying picture. It represents a portion of the mechanical equipment of the *Detroit News* and gives only a very inadequate idea of the dimensions and lighting and ventilating arrangements of the room. As will be noticed in the picture the room contains three complete sets of windows. The upper tier extends around four sides of the

An evidence of this was recently found in the distribution of a number of bequests made by the late James E. Scripps, who died a few months ago. Twenty-two employees of the composing-room were found to be entitled to long-service recognition, most of them having completed more than fifteen years of unbroken employment on the paper.

"NINE DAYS' BARGAIN SALE."—Here is something new, where the local merchants and newspapers can work together for the common good. The plan is fully described in the Russellville (Ark.) *Courier-Journal*, which reaped about ten pages of additional advertising in two successive issues through a "Nine Days' Bargain Sale." By concerted action the merchants agree on running bargain sales for nine days. To create interest in these sales a band is hired, the merchants furnish their own

conveyances, and all start off together to visit the tributary towns for miles around. Monday, Tuesday and Wednesday of two successive weeks are spent in giving band concerts on a definite schedule of time which is given all possible prominence by the local papers. The merchants of Russellville visited from six to eight towns a day, and the following schedule is given as a sample of their itinerary:

MONDAY, JULY 9.	
Leave Russellville	9:00 A.M.
" Mill Creek	10:20
" London	11:30
" Piney	1:00 P.M.
" Bayliss	2:30
" Augsburg	4:00
" Ross	5:30
" Lutherville	7:00

On arriving in town the band plays, a short address is made, and the merchants mingle among the crowd, renewing acquaintances and making new ones. A band concert in these small towns is a sufficient novelty to bring everybody out, and the bargain days are so well advertised that no man, woman or child for miles around fails to attend. Now comes the important part of it—to the newspaper publisher. The merchants vie with each other in offering attractive bargains, using half pages and full pages liberally. The paper itself gets in on the bargain offer and takes subscriptions at a discount, which old and new subscribers alike may take advantage of, providing all arrearages are paid. This ought to work well in any community, and if pushed with vigor will be a big benefit to all concerned.

THE Moline Business Men's Association, of Moline, Illinois, invited the members of the Press Club, of Chicago, to spend their midsummer outing as its guests, on July 28, 29 and 30. There were no business meetings whatever, but practically every pleasure and amusement in the city and vicinity was thrown open to the members of the club and their families without money and without price. Most attractive programs were arranged for morning, afternoon and evening, including automobile, carriage, steamboat and trolley rides, and as a result Moline will always be a bright spot in the hearts and "pens" of the editors.

NEWSPAPERS one after another have abolished the extra charge to advertisers for composition. One notable recent instance is that of the *Illinois State Register*, of Springfield, which sends out a letter with this clause: "There will be no charge hereafter for composition; the rates being the same, whether composition is required, whether the matter stands, or whether plates or matrices are furnished." This is in line with modern progress, as getting the largest returns out of its advertising space is to-day of the greatest importance to the publisher as well as to the advertiser. Restrictions regarding the use of cuts, the use of display type and the breaking of column rules have all been relegated to the past and almost forgotten, and are now looked upon as ridiculous, and the extra charge for changing an advertisement is equally so. The question of securing advertising to-day is based solely upon getting returns for the advertiser. This is back of price, back of circulation, and back of every other consideration which enters into the contract. The publisher who is watching the times is seeking to secure not alone circulation, but circulation which will best pay his advertisers—newspaper publishing is, or is fast becoming, a competition of results, rather than numerical strength in circulation. Publishers are paying more attention to the choice of display type which will best serve the interests of their advertisers, are employing skilled ad-compositors, and are even writing the advertisements and illustrating them in

many instances for the sole purpose of meeting competition on results. Under these conditions, the charge for changing an ad. should have long ago been abolished in every office. Ninety per cent of the ads. in any paper should be changed frequently in order to make them effective and attract the purchaser, and the charge for composition should be incorporated in the charge for space. It is a very shortsighted policy to allow a discount from a rate when an advertiser agrees not to change his ad., as in the end the ad. will be lost through lack of results.

THE Philadelphia Press secured a strong endorsement of its value as a medium for automobile advertising and utilized it in a striking manner, as shown in the letter reproduced herewith. This was enclosed in a cover with the inscription, "The greatest testimonial ever given of the advertising value of a newspaper." It will be noticed that most of the signatures to the letter are rubber stamps,

The Press Company,
Philadelphia, Pa.

June 12th, 1906.

Gentlemen:-

It is with great pleasure to the undersigned, at the request of your advertising representative, Mr. George W. Edwards, to give a testimonial by this letter to the great value of THE PRESS as a medium for automobile advertising. We have no desire, nor do we wish to in any way reflect upon any of the other Philadelphia newspapers, but we can truthfully say without hesitancy and without qualification, that THE PRESS is easily the first newspaper in Philadelphia on the question of giving results from automobile advertising, and, as the proof of the pudding is in the eating, we use considerably more advertising space in THE PRESS than any other Philadelphia paper. The advertising rate per agate line in THE PRESS is as high or higher than any other Philadelphia paper, so that our business goes to THE PRESS entirely on account of its ability to give results.

Yours very truly

REO MOTOR CAR CO.
1338 South Penn Sq. Martin & Hart Motor Co. FORD MOTOR CAR CO.
SANTARCAD, PHILADELPHIA
FORD MOTOR COMPANY
Nashville, Tenn.
Jesse H. Humber, Phila.
The Pennsylvania Electric Vehicle Co.
The Winton Motor Carriage Co.
KELSEY MOTOR CAR CO.
Mr. P. David P. Wagon Motor Car Co.
Hendrickson & Co.
QUAKER CITY AUTOMOBILE CO.
The Motor Shop
The Winton Motor Carriage Co.
240-48 N. 3RD ST. PHILADELPHIA, PA.

and these are reproduced in the circular in all the various colors of ink used by the signers—red, purple, green and black. Such a letter, endorsing the superior excellence and value of a small-city paper to advertisers, would be a great feature for a successful publisher, and the idea is not copy-righted.

SOMETHING SWEET.

Two of the younger writers of New York's bohemian set were talking, and one said:

"I sold a story yesterday to Mr. Blank, editor of the *Prize Winner Magazine*."

"That's good," responded the other, cordially. "Did you have a talk with him?"

"Yes."

"Odd sort of chap, but nice. Miss Dash took him a story not long ago and he declined it. She asked him if he would tell her why, and he said: 'Really, Miss Dash, that story is too good for us. What we want is rot—nice, sweet rot.'"—Sun.



THE PERSONAL ELEMENT.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

COIN MAILERS.—L. W., Eureka, Montana: "Where can I get coin mailers at a low price?" *Answer.*—The Detroit Coin Wrapper Company, Detroit, Michigan.

ALUMINUM CHECKS.—H. Brothers, Altoona, Pennsylvania: "Where can we get aluminum checks with figures on them?" *Answer.*—S. D. Childs & Co., 200 Clark street, Chicago.

STEEL DIE ENGRAVING.—R. O. P. Co., Red Oak, Iowa: "Will you give us the address of some firm in Chicago that does steel-die engraving for the trade?" *Answer.*—William Freund & Sons, 176 State street, and John B. Wiggins Company, 151 Wabash avenue, Chicago.

SPECIAL TAGS.—D. & V., Venlo, Netherlands: "Can you supply us with the address of a firm making the machine which produces the tags like enclosed?" *Answer.*—The Dennison Manufacturing Company, 15 John street, New York city, manufactures tags of every description.

AUTOMATIC NUMBERING PRESS.—M. Y., Tokyo, Japan: "By whom can automatic numbering presses be supplied?" *Answer.*—Either the New Era Press, Peabody, Massachusetts, or the Meisel Press & Manufacturing Company, 944 Dorchester avenue, Boston, Massachusetts.

ADDRESSOGRAPH MACHINES.—K. F. B., Memphis, Tennessee: "Kindly advise me regarding machines for addressing envelopes, wrappers, etc." *Answer.*—The following firms can supply you with addressing machines: Elliott Addressing Machine Company, Monadnock Building, Chicago, and the Addressograph Company, 232 West Van Buren street, Chicago.

GERMAN SILVER KEY CHECKS.—E. J. B., Sioux Falls, S. D.: "I wish you would send me the name of any manufacturing establishment that stamps out blank German silver key checks or of any establishment that manufactures and sells the machinery for doing such work." *Answer.*—The Newton Machine Works, 33-43 Vine street, Philadelphia, Pennsylvania.

FOLDING PASTEBOARD BOXES.—C. L. McC., Pittsburg, Pennsylvania: "Can you give me the address of a firm or firms that make pasteboard boxes such as contribution boxes for church envelopes? They seem to be cut from a die and the top flap opens, with a hole in it to hang it up." *Answer.*—B. E. Fisher & Co., 85 Fifth avenue; Chicago Folding Box Company, Washington and Union streets, and Julius Kluffer & Co., 197 East Van Buren street, all of Chicago.

RUBBER STAMP MAKING.—J. H. D., Calgary, Canada: "I am a subscriber to THE INLAND PRINTER and read with interest and profit your article in the May number on rubber stamp making. I have just commenced making stamps in this city and would be grateful to you for any information you can give to me. I would like to know the title and publishers of a good handbook on this subject. In fact, I wish to know everything there is to be known on the subject, and any information leading to that end will be appreciated." *Answer.*—We do not know of any hand-

book on this subject. The Pearre E. Crowl Company, Baltimore, Maryland, and the Hoke Engraving Plate Company, St. Louis, Missouri, can give you information on this subject.

TICKETS PRINTED IN ROLLS AND PERFORATED.—W. G. R., Attica, Indiana: "Can you give us the name of a show printing company that makes a specialty of printing tickets? We want to get several kinds of tickets, but prefer those that are printed in rolls and perforated to tear off. If you know the address of such a firm please advise us, so we can take the matter up with them." *Answer.*—The Ansell Ticket Company, 63 North Clark street, Chicago, can supply you with these tickets.

MUSIC COMPOSING MACHINE.—A. B., Chicago: "Can you give me any information about a machine for setting music type or making music plates, regarding which I read something in THE INLAND PRINTER some time ago?" *Answer.*—The English Linotype Company announced that they had perfected a method of composing music on the Linotype. It was stated also that a machine had been built on different lines in New York city for this purpose. If such a machine is on the market, we do not know of it.

COPYRIGHT LAWS.—The I. P. Company, Davenport, Iowa: "In Volume XXVII, No. 5, February, 1902, on page 737, we find an article in 'Notes and Queries on Laws of the Copyright,' with the heading, 'How Much May Be Copied from Copyrighted Maps.' Will you kindly give us the names of the parties interested in this action of injunction, and if reported in the Federal Reporter, kindly give us volume and page." *Answer.*—The case in question will be found in the 18th Federal Reporter, page 539. The title of the case is Chapman vs. Ferry.

PARAFFINING CARDS.—S. P. & P. Co., Huntington, West Virginia: "Can you advise us the process that is used on dipping cards in paraffin so as to make them waterproof? We have been using the paraffin only and it is too thick; does not stick as well as it should." *Answer.*—The M. D. Knowlton Company, 29 Elizabeth street, Rochester, New York, manufactures a machine for paraffining cardboard signs. A reading notice regarding this machine appeared in the August issue. In its simplest form, the method consists in dipping the paper in a bath of melted paraffin, the paper being at a temperature lower than the melting-point of the paraffin, and promptly removing it from the bath, whereby the adhering paraffin is prevented from entering the paper to any considerable extent.

ZINC ETCHINGS WITHOUT PHOTOGRAPHY.—A. N. P., Union, South Carolina: "Is there any process by which drawings from cartoons may be made on zinc with any kind of ink, and subjected to some simple chemical process, so that an amateur can make his own cuts, and not have to send drawing to an engraving house? As publishing a county paper from a comparatively small office, this information would be of value to us." *Answer.*—The information you ask for can undoubtedly be supplied by Thomas M. Day, Windfall, Indiana. You should not find any special difficulty in being able to manipulate a simple outline etching process which does not involve the use of a camera for making the copy, if the necessary care is taken in the etching. However, the ink will require to be special, as any ordinary ink will not serve. Of course if the drawing was to be made on a transparent material and then transferred to the zinc, the zinc surface would require to be made sensitive to light, which would involve considerable more detail than a direct process, which simply involves the drawing, in reverse, on a piece of zinc, following the same with a powdering, dusting off of the surplus, slightly heating, etching and mounting.



A UNIQUE pamphlet is that issued by the publishers of *Grit*, the popular family newspaper. It is 3½ by 12 inches in size, eight pages, and comes in an envelope the unusual shape of which insures its being opened. The pamphlet itself is well printed in colors and illustrated with interesting pen-and-ink sketches.

A REPRODUCTION is shown herewith of an attractive advertising card used by John C. Bragdon, engraver, Pittsburgh, Pennsylvania. The original is 7¼ by 9½ inches in



size and is printed in brown ink on white stock. The workmanship, both in photography and engraving, is excellent, and the advertisement is one which will attract attention.

"MEN OF RIPE EXPERIENCE" is the title of an attractive booklet issued by The Cleveland Trust Company, Cleveland, Ohio. It is a compilation of the names and business affiliations of the directors and advisory council of The Cleveland Trust Company, illustrated with miniature half-tone reproductions from photographs of these officers. The long list of responsible business positions held by these men should certainly tend to inspire confidence in their business ability. The cover of the booklet, which is 3¼ by 6¼ inches in size, is embossed in light-green, red and gold on dark-green stock, and presents a handsome appearance.

In these days of keen competition the beauty and attractiveness of a bank's place of business ranks in importance second only to its financial resources and the personnel of its officers and directors. It is only recently that banks have come to fully appreciate the importance of this factor in gaining new customers and holding old ones. One of the finest models of a banking institution exemplifying this appreciation of the value of good taste and convenience in its banking rooms is the building of the Central Trust Company of Illinois at 152 Monroe street, Chicago. In January, 1906, the Central Trust Company of Illinois acquired its new home, the completeness of which is set forth in a sixty-four page booklet, containing not only full data regarding the facilities of the building but much interesting historical matter regarding Chicago. These historical notes are used in connection with productions in

color of the sixteen mural paintings by Lawrence C. Earle, which make the large banking room one of the show places of Chicago. The interest taken in these paintings suggested the advantage of meeting the popular taste for mailing cards, and a complete series of these has been reproduced in color. The advertising value of these is obvious, and it is evident that the department of the bank which has these matters in charge has a keen insight into ways of making advertising extend itself by its inherent merit.

AMONG the calendars which have recently reached this department that of the McDonald Engraving Company, of Cincinnati, Ohio, stands out prominently. A reproduction of it is shown herewith. In the original the half-tone illustration is printed in colors on india tint paper and tipped on a sheet of light-brown cover-paper, which is in turn tipped on a heavy board of a trifle darker shade of brown. The ribbon at the top is dark-brown. The printing, aside from the illustration, is in white, green and yellow, the tints behind the calendar panels and the rule around the illustration being in white. The completed work is harmonious and in excellent taste and should prove a profitable advertisement. The original is 10½ by 17 inches in size. It is enclosed in a light-brown envelope on which is printed a half-tone illustration of a gentleman and lady on the platform of a country railway station awaiting the train. This illustration is entitled "Returning Home"—particularly appropriate in connection with the calendar months shown.



A COPY of the second issue of "The Philosophy of Peter the Printer," the artistic series of booklets being sent out by the Griffith-Stillings Press, Boston, Massachusetts, has reached this department, and is thoroughly in keeping with

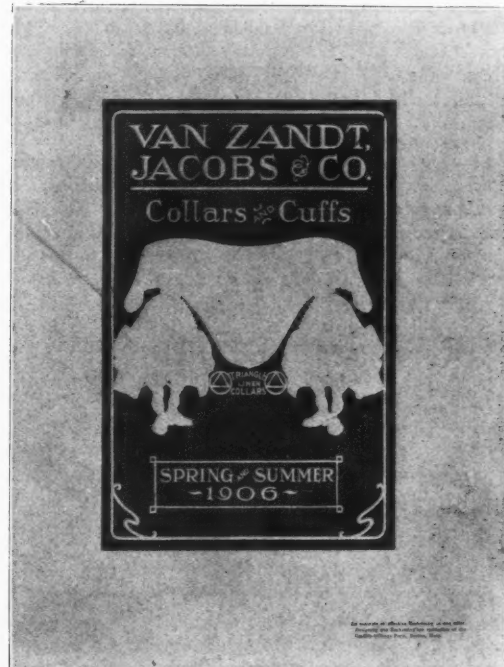


the high standard set in the first number. This is one of the most elaborate series of advertising booklets ever issued and should certainly give this firm a reputation for the very best there is to be had in the printing line. The "improving tale" which it contains is told in the same attractive manner as was the first one. Not a single word about printing — just an interesting story that carries one right along, illustrated with clever marginal sketches and faultlessly printed. In the rear of the booklet are found a few pages of specimens of the firm's work. These are not mixed in with the reading matter in any way, but no one who reads the story will fail to look farther and review the specimens. One of these, an example of effective embossing in one color, is reproduced herewith, as is also the

frontispiece, the original of which is printed in two colors and tipped on.

EUGENE THWING has resigned as advertising manager of Funk & Wagnalls Company to become editor-in-chief of *The Circle*, the new magazine which this firm will launch in the near future. He is succeeded by George A. Dame, who has been associated with Mr. Thwing in the advertising department of the house during the past five years, and who also has been pushing the firm's publications in the educational field.

THE Liquid Carbonic Company, Chicago, has appointed Mr. R. R. Shuman as advertising manager to succeed Mr. Clarke Helme Loomis. Mr. Shuman has been prominent in the Chicago advertising field for the last fifteen years, having been advertising manager for some of Chicago's largest firms in that time.



THE accompanying reproduction shows two pages of a cleverly designed booklet issued by the New York Edison Company. The booklet is 6 by 9¼ inches in size and printed on india tint paper with a light-brown cover. It is in black, with touches of orange in the illustrations. It is a well-printed and attractive advertisement.

Powerful because there's no other plant with like capacity; constant because of the many generating and storage battery stations to draw from; economical, for in no other way than the Edison Service can electrical light, power and some heat be produced at such a low cost.

You will see that there are many ways of application, and so much of safety, comfort and convenience, that the Edison Service is a necessity in the house, office, store, and workshop.








Many new applications were made last year. The coming year will see many more.

There is no branch of industry that is not touched and improved by the use of the Edison current. If it wasn't economical, convenient, and

efficient, depend upon it, there wouldn't be such universal use of it. The Edison mains in New York supply an aggregate of more than 1,000,000 horse-power in electric motors.

During 1905, 19,680 contracts for electrical service were made—there were 992,782 incandescent lamps, 6,719 arc lamps and 37,719 horse-power in motors.

There is no lighting or power requirement that cannot be satisfactorily supplied with the Edison Service, and with the Service you do away at once with all annoyances that attend a private plant, for making either light or power. Don't the figures given spell reasons why you can

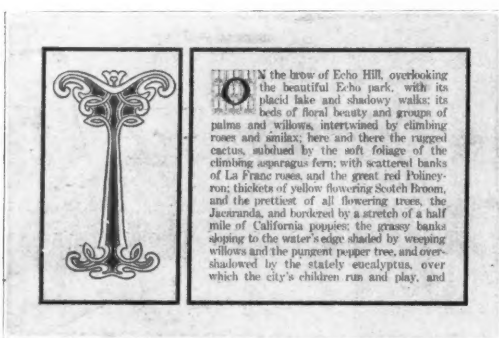
THE Stewart Simmons Press, Waterloo, Iowa, has issued in an attractive leaflet form a reprint of a page from the May issue of *White's Sayings*, giving an opinion of good printing. The marginal notes, taken from "Rusty Mike's Diary," are interesting. They are as follows:

The man who buys a little advertising semi-occasionally, like the one who takes his religion once a month, will find that the effect lessens each dose.

A pair of oars won't take you up the river if you don't get in a boat and use them — neither will your advertising literature bring much business if it isn't sent out.

Pure White continues to maintain its attractiveness as the house organ of The Champion Coated Paper Company of Hamilton, Ohio. The cover is a humorous presentation of a printer's "devil." In explanation of the cover the editor says: "The mission of the cover-design of a periodical seems to be the representation of the ideal. Publishers have given us pictures of ideal summer girls and ideal winter men, ideal grafters and ideal philanthropists, ideal dogs and ideal cats; but it has remained for *Pure White* to present the ideal printer's 'devil.' The publication is, as usual, well printed, with especial attention given to half-tones.

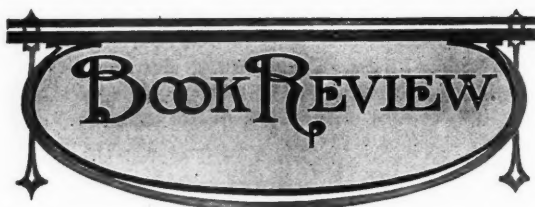
The accompanying reproduction shows a page from an artistic booklet issued by the Legnogram Publishing Company, Los Angeles, California, and entitled "The Home of the Legnogram." The booklet is 9¼ by 12 inches in



size and is profusely illustrated with full-page half-tone reproductions of the beautiful buildings and grounds which comprise the plant of this magazine. The text pages are in three colors, the type being in black, the rules in orange and the ornamentation in olive-green. The cover is printed in three colors and embossed.

"How We Build" is the title of an interesting booklet issued by the *American Carpenter and Builder*. It deals with the building up of the circulation department of that paper and contains many interesting features. Among other innovations is found a summary by States of the paid subscribers, and in addition to this the details by towns are given for two States, one in the East and one in the West. It has business-bringing qualities.

THE "Pirsch Press way" of doing things is not only confined to the style of printing turned out by this firm, but is noticeable in other things. The latest novel feature from this establishment is an announcement that their workshop would be closed from August 18 to September 4 in order to allow opportunity for the gathering up of new ideas, ambition and enthusiasm. The Pirsch Press is located at Dayton, Ohio.



"BOOKBINDING," by Paul N. Hasluck, contains a comprehensive digest of information on bookbinding in convenient handbook form, with numerous engravings and diagrams. Published by Cassell & Co., Ltd. Orders can be sent to The Inland Printer Company. Price 50 cents.

AMATEURS who wish to do electroplating, and others engaged in this work, will find the little volume, "Electroplating," by Paul N. Hasluck (Cassell & Co., Ltd.), of value and interest. Its contents cover each step in the art and full instructions and illustrations of apparatus are given. Price, 50 cents. For sale by Inland Printer Company.

"DECORATIVE DESIGNS," a handbook of ornaments by Paul Hasluck, editor of *Work*, London, is a complete exposition of the art of design in all ages, ancient, medieval and modern, and will prove of exceptional interest to students of decorative design. Cassell & Co., Ltd., are the publishers, and the price is 50 cents. May be ordered through The Inland Printer Company.

"WHAT'S IN THE MAGAZINES" is the title of a vest-pocket monthly guide and index to the contents of the current periodicals, giving a bird's-eye view of the leading magazines of the month, showing just what they contain and what the principal articles are about. It is one of the most useful and informing of the many projects to meet the needs of the busy man or woman. Sample copies will be sent on request by the publishers, The Dial Company, Fine Arts building, Chicago. The booklet is only 5 cents the copy or 50 cents a year.

"NEWSPAPERS WORTH COUNTING" is the name of a unique book to be issued shortly by the Printers' Ink Publishing Company, of New York. The forthcoming publication is edited by George P. Rowell, who, thirty-eight years ago, established the American Newspaper Directory, and under whose auspices and control it has ever since made its annual appearance. It is the national authority on newspaper statistics, and a study of its pages reveals the interesting facts that only one newspaper in three succeeds in gaining a sale of so many as a thousand copies; and of those that do, only one in five will allow the advertising public to know how many copies they issue.

EXHAUSTIVE.

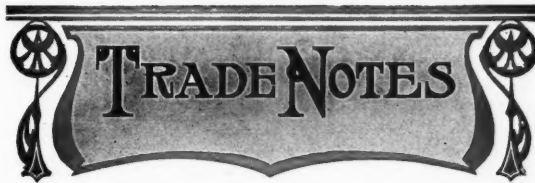
Representative Champ Clark, when in a complimentary mood, said of the speech of a colleague in the House, "So far as information in favor of the bill is concerned, I say in perfect soberness that I don't see how it would be possible to improve on that speech. Its perfection reminds me of an instance that occurred down in my section of the country.

"A man offered a prize of ten cents to the one of two negroes who could name the three best things on earth.

" 'Watahmillions, 'possum an' sweet pertaters,' said the first, promptly.

" 'Gosh, boss,' said the other, 'Ah won't play! He's done named all they is!'"

DON'T shoot the kumpozitur. He's duing the best he kan.—Puck.



THE following are specimens of late additions to the list of matrices furnished by the Mergenthaler Linotype Company. It will be noticed that the line of job and display faces is being steadily augmented by new and attractive faces:

STRICKEN BLIND BY ACID DELUGE

Tub of Burning Liquid Falls from Workmen's Scaffold on a Broadway Crowd—Victim is Crazy.

TWELVE-POINT TITLE NO. 2 — ONE-LETTER MATRICES.

WOMAN VICTIM OF BLACKMAILING

Mrs. Ella Shaw Says She Has Been Forced to Give Up Nearly All of Her Wealth.

FOURTEEN-POINT BASKERVILLE CONDENSED — ONE-LETTER MATRICES.

THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. *The modes* of writing on these different substances were various.

FOURTEEN-POINT CHELTENHAM — TWO-LETTER MATRICES.

THE MOST ANCIENT MATERIALS EMPLOYED for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The

TWELVE-POINT GOTHIC CONDENSED NO. 2 — ONE-LETTER MATRICES.

HARCOURT & Co., engravers, announce the removal of their plant to new and larger quarters at 527-529 Third street, Louisville, Kentucky.

THE Gospel Trumpet Company, publishers of Holiness literature, Moundsville, West Virginia, announce the removal of their plant to Anderson, Indiana.

MR. E. F. HAMM, secretary of the Chicago Typothetae, has resigned that position and is now vice-president and general manager of the Blakely Printing Company, Chicago.

FRANK MCLEES & BROS., manufacturers of cerotypes, have removed to larger quarters at 18 Rose street, New York, where they have enlarged facilities to meet their increasing trade.

A BUREAU for the preparation of railroad and resort advertising literature has been established at 6310 Harvard avenue, Chicago, by John T. Bramhall, lately advertising agent of the Michigan Central Railroad.

THOMAS GARNAR & Co., of New York, have been awarded the contract to supply the Government Printing-office at Washington, D. C., and Manila, P. I., with law sheep, low calf, bark skivers, buffed fleshers, title leather,

colored skivers, roans, pebbled Russia leather, etc., for the coming year. The contract amounts to about \$100,000.

MR. HERBERT L. BAKER, general manager of the Unitype Company, 148-156 Sands street, Brooklyn, New York, reports the factory is two months behind its orders and is doing everything possible to meet the situation.

O. B. STANTON & WILSON Co., LIMITED, will be the future name of O. B. Stanton & Co., Limited, Toronto. The change is made in order to include in the company's name that of Mr. W. J. C. Wilson, vice-president, who has long been a member of the firm.

THE INLAND PRINTER acknowledges receipt of the formal invitation of the Governor of the Commonwealth of Pennsylvania and the Dedication Commission to attend the dedicatory ceremonies of the capitol of Pennsylvania, at Harrisburg, on Thursday, October 4, 1906.

J. BENJAMIN MABRY, now connected with the West Publishing Company, Houston, Texas, who has quite a reputation as a versifier, has recently written a waltz song entitled "Reputation" which has met with much success. Another instance of the versatility of the printer.

THE Dexter Folder Company announce that at the Advertisers' Show, to be held in Chicago in October, they will exhibit one of their latest automatic clamp cutting machines, one of their jobbing folders with feeder attached, a single-fold folder and one of their bundling presses.

MRS. FRANCES A. W. MCINTOSH, formerly advertising manager of the Standard Tool Company, Cleveland, Ohio, and more recently connected with the advertising department of *Power*, New York, now has charge of the publicity department of the Norton Company, Worcester, Massachusetts, the appointment taking effect August 1.

A. G. BURTON'S SON, manufacturers of bookbinding machinery, and the Peerless perforator and White paging machines, whose plant was recently destroyed by fire, announce that they have removed to 133-139 South Clinton street, Chicago, where they have a thoroughly equipped, modern factory. Supply and repair parts can be supplied on demand and regular orders for their full line of machinery can now be filled promptly.

MR. ELMER B. MCKEE, for twenty-one years business manager of the *Towanda Daily Review*, Towanda, Pennsylvania, has severed his connection with that company and disposed of his stock, in order to engage in newspaper work at Anniston, Alabama, where he will be general manager of the *Evening Star*, the leading daily paper in that city. Mr. Joseph A. Doane, for seventeen years associated with Mr. McKee on the *Daily Review*, for the last twelve years in an editorial capacity, has been made business manager of the Towanda Printing Company, a position for which he is well fitted.

THE Gotham Press, of New York city, has secured an extensive order for heralds, circulars and souvenir cards from the eminent actor, Louis James, for his forthcoming elaborate production of "The Merry Wives of Windsor." This progressive firm has made, during the past year, vast additions to the plant, and is this year executing some of the most attractive and artistic work seen in New York city. Mr. James has always been a great believer in attractive and novel advertising, and for the Gotham Press to secure so conservative a customer is indeed a tribute to the enterprise and worth of this firm.

JAMES F. BUSH, who during the past five years has been treasurer and manager of the Woronoco Paper Company at Woronoco and who recently severed his official connection with the company, has accepted the position of resident manager of the Union Bag and Paper Company of New

York. Mr. Bush retains his interest in the Woronoco Paper Company, continuing as director, although he will have no active share in its management. The Union Bag and Paper Company controls some fifteen or sixteen mills, so that Mr. Bush's new position is of considerable importance. H. A. Moses, president and treasurer of the Woronoco Paper Company and the Mittineague Paper Company, is managing the Woronoco mill and will continue so to do for the time being. As yet no steps to find a successor to Mr. Bush have been taken, and it was stated that none of the superintendents or foremen will be affected by the change.

The American Team Owner is the title of a new trade journal which will appear about October 1 in Chicago. It will be devoted to the teaming industry of the United States and Canada. The publisher is Thomas J. Cavanagh, secretary of the Team Owners' Association of America and secretary of the Chicago Team Owners' Association, the largest association of team owners in the world. The circulation will be among team owners, wagon manufacturers, auto-power wagon manufacturers, van and express-wagon and coal-teaming companies. Joseph Bayard Pfirshing is the editor and Henry Sutzenkirchen advertising manager.

THE Process Engravers' Monthly, of London, has been reproducing "The Physical Characteristics of Relief Engravings," and in a recent number, referring to the author and the article, says: "On several occasions we have had notes or articles on acrography, a method which promises to combine the principal advantages of wood engraving with those of half-tone; and withal, at good speed and reasonable cost. The following article and illustrations by the inventor of acrography, for which we are indebted to THE INLAND PRINTER, can scarce fail to be of great interest. N. S. Amstutz, whose article is given on another page, is well known to many of our British readers, though he has spent most of his time in America. He is a member of the Royal Photographic Society and of the Society of Arts, and an associate member of the Institute of Electrical Engineers (American)."

ANNOUNCEMENT was made last month of the resignation of Charles A. Upson as manager of the Niagara Paper Mills at Lockport. Mr. Upson is known in every part of the printing world as one of the cleverest paper men in the trade. Under the administration of Mr. Upson the Niagara Mills have prospered as never before in their history. Not only has he made extensive improvements to the plant but he has made more beautiful papers and in a greater variety. At the time of his resignation, he was working upon a new sample book which it is said would have eclipsed anything on the market. This book was to have shown many new colors and finishes not now on the market. It is stated that the cause of the resignation was inability to agree with the owners upon necessary repairs and improvements. At the same time, Mr. W. H. Upson assistant manager, and Superintendent Ralph M. Snell severed their connections with the mills. Mr. W. H. Upson is known to the trade as "Hal," and has been in charge of sales and advertising. His work as the creator of advertising has attracted most favorable attention. He has been a frequent contributor to the printing and advertising magazines. The plans of these original young men will be awaited with interest by their friends.

SEND for "Specimens of Letter-heads, No. 2," published by The Inland Printer Company. It contains many new suggestions for letter-head designs. The price is 50 cents.

CLARKE HELME LOOMIS.

Clarke Helme Loomis, for the past four years manager of the departments of publicity of The Liquid Carbonic Company and associated concerns, on August 1 filed his resignation with that company, to accept an important position with the Chas. H. Fuller Advertising Agency, Chicago.

Mr. Loomis is considered one of the most experienced and thorough advertising men in the United States, and during his management of "The Liquid's" advertising, inaugurated a new era in that class of publicity, as is amply evidenced by the wonderful growth of the concern in question during that period. He goes to the Fuller Company with a fund of experience and proven ability second to that of none other in the profession, and being still a young man (34) should prove a valuable acquisition.

At the age of twelve, Mr. Loomis entered the printing trade as "devil" in a country newspaper and job office, and, while securing an education, gradually but surely worked himself up through the successive stages of foreman, country editor and newspaper proprietor, small city daily reporter and then editor and manager, metropolitan daily press correspondent, magazine and periodical contributor, magazine editor and publisher, etc. For the past twelve years he has devoted himself almost exclusively to advertising, having successfully handled the appropriations of various large advertisers in Chicago and elsewhere, previous to his connection with The Liquid Carbonic Company, also being for three years at the head of a large advertising "copy" agency in Chicago, employing as high as thirty writers, artists, etc.

Mr. Loomis's varied experience comprehends considerable "personal salesmanship" work in the presenting of propositions direct (this including an early novitiate as a book agent, and, later, as an advertising solicitor), and to this experience he attributes much of his success in the advertising field. He is a man who seldom "mingles" socially, devoting his leisure hours to outdoor sports, fishing, hunting, canoeing and horseback riding, of which latter he is particularly fond.

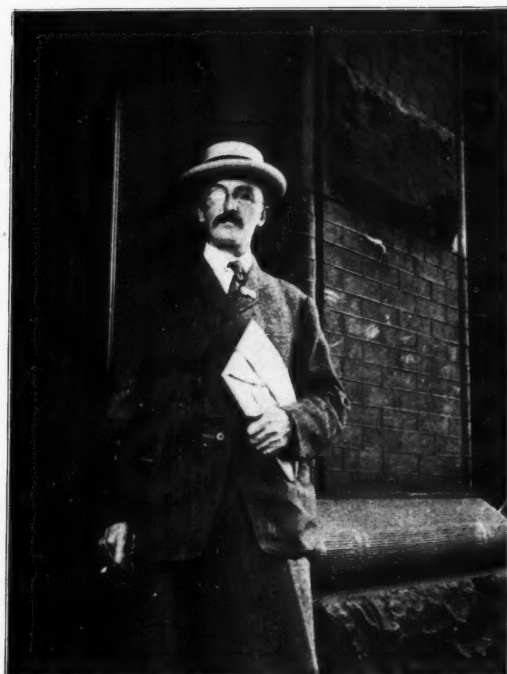
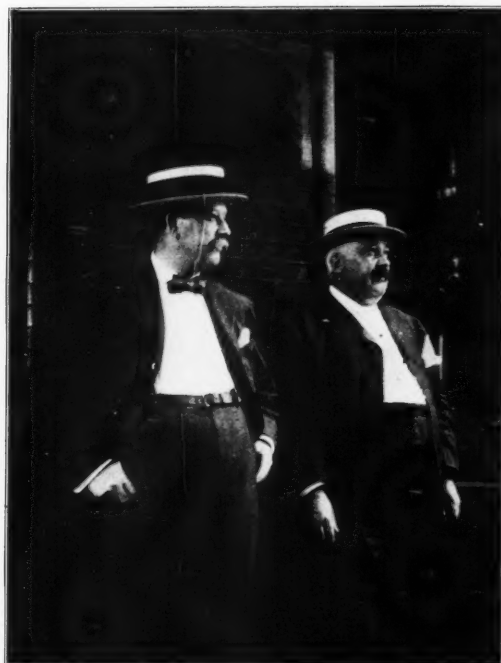
A WHIMSICAL REBUKE.

Thomas R. Lounsbury, author of "The Standard of Pronunciation in English" (Harper's), and the distinguished authority on all questions of speech, has retired from the professorship he has held for so many years at Yale University, and, in the near future, will go abroad for a lengthy stay. President Hadley, addressing a business meeting of the Yale Alumni the other day, spoke warmly of Professor Lounsbury's scholarship and of his humor, telling a little story to illustrate the latter quality. It seems while lecturing one warm day, Professor Lounsbury was greatly annoyed by the restiveness of a number of the students. Frowns and glances were of no avail, and inattention spread, until finally, pausing in his lecture, Professor Lounsbury administered a characteristically whimsical rebuke: "Bear with me a little longer, gentlemen," he said, "I still have a few more pearls to cast."

NEW FORM OF "& SON."

"Murdock & Son" was the way the sign used to read, but it was changed last week to "James Murdock & James Murdock."

"I don't see why we didn't think of that a long while ago," said the senior partner. "Ten persons look at it now to one who looked at it before. 'And Son' does not mean much, but a repetition of names looks and sounds striking, and means dollars worth of trade."—*New York Sun*.



TYPOTHETAE CONVENTION SNAP-SHOTS.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

HAWAIIAN GAZETTE COMPANY, Honolulu.—The booklet is very creditable, the embossing being well done. The color scheme is also attractive.

LUDWIG H. HENNING, Johnstown, Pennsylvania.—The blotter is very attractive in design and the colors are unusually pleasing. It is an excellent advertisement.

N. W. ANTHONY, Chicago.—The specimens are attractive and show much originality. The cut-out scheme for the booklet cover is one of the best to reach this department.

RICHARD N. McARTHUR, Atlanta, Georgia.—Your specimens are very original and unique and show an excellent use of color, the complementary harmonies being very attractive.

G. MURRAY SEAL, Baltimore, Maryland.—The booklet submitted is attractive and well designed. The use of capitals of the series used in the text, or its italic, for the running heads would have been preferable to the italic which was used.

A LINE of stationery now being used by The George A. Powers Printing Company, New York, is exceptionally artistic and pleasing. The same design is used on letter-heads, envelopes and cards, giving a harmony to the whole series. A reproduction of the design is shown herewith. The



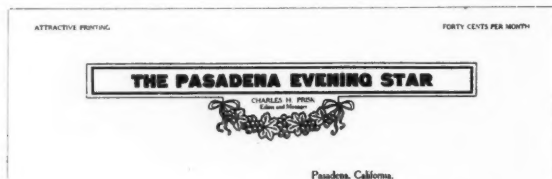
original is in three colors on light-brown stock, the ornamentation being in gray, the initial letter of each word in red, and the balance in black. The ornaments at the ends are embossed.

CLAY PRINTING COMPANY, Hickory, North Carolina.—Your specimens are neat and attractive. The margins on both the cards are rather small. Square corners would have been preferable with the border you have used for the newspaper card.

A. B. MANN, Rosthern, Canada.—The use of the heavy rule across the letter-head weakens the effect of the feature line. The letter-spacing also produces the same result. Either a lighter rule or a size larger type for the name would be for the better.

NEAT, modest typography and careful presswork characterize the work of Albert Prastmark, Crary, North Dakota. The commercial specimens are very good, indeed. Mr. Prastmark is a graduate of the Job Composition Branch of the Inland Printer Technical School.

SOMETHING original and interesting is invariably found in specimens from Thomas E. Abbott, Pasadena, California. The reproduction herewith shows one of his letter-heads which is very attractive. In the original



the inner rule is in gold, the feature line in green and the balance in purple, with a very delicate tint of the purple behind the inner panel.

W. C. BARANGER, Fort Scott, Kansas.—The letter-head specimen is a commendable piece of work, and leaves opening for no real criticism. Would suggest, however, the omission of one of the rules beneath the top line and the addition of a little white space—about a lead—above the ornament.

WINFRED ARTHUR WOODIS, Worcester, Massachusetts.—The B. W. Carlow Company pamphlet is much better with the name extended as you have done. It is an excellent piece of typography, as are the other specimens. A reproduction is shown of the title-page of the Austin Organ Company pamphlet. The original printed on a sheet 9½ by 12½ inches in size, with wide margins at outer edge and bottom, the type and rules being in dark brown, border in yellow-green and ornament in center in red-orange. The result is very pleasing.

FRED DUTRA, Los Angeles, California.—The profusion of rules and ornaments on the candidate's card makes it rather hard to read. A treatment of this card in a more simple manner—much as you would treat a professional card—would have been better. Letter-spacing of text should be avoided. The business card would be improved by the use of a more condensed line for the firm name. As it is now it crowds the edges of the stock too closely.

BLOTTERS have been received during the month from the following: John W. Little & Co., Pawtucket, Rhode Island; J. Manz Engraving Company, Chicago; Queen City Printing Ink Company, Chicago; The East Palestine Printing Company, East Palestine, Ohio; Stettinger Brothers, New York; Pirsch Press, Dayton, Ohio; The Baker Press, Buffalo, New York; John T. Palmer Company, Philadelphia; Rogers & Hall Company, Chicago; The Samuel E. Kerr Press, Pittsburg, Pennsylvania; Frank McLees & Brothers, New York; H. M. Downs, Fitchburg, Massachusetts; Herman & Ronsheim, Cincinnati, Ohio.

THE products of the Stewart-Simmons Press, Waterloo, Iowa, are especially good. Careful type arrangement, excellent presswork and a good

The C. E. Larson Land Agency

WE HAVE THE LARGEST LAND LIST IN CENTRAL IOWA

Our Field: Dakotas

We Buy or Wholesale and Sell at Retail
Spokane Building, WATERLOO, IOWA

use of color give their specimens a handsome appearance. The accompanying reproduction of a letter-head will illustrate, the original is in black and orange on white stock, the word-ornaments and text line being in orange.

THE Souvenir Program of the Fifty-second Annual Convention of the International Typographical Union, held at Colorado Springs, August 13-18, is, from every standpoint, an artistic and attractive publication. In addition to the program, list of committees, portraits of officers, etc., the book contains many interesting and well-written articles. Of these, "The Story of the Union Printers' Home," by Henry Christeen Warnack, easily takes precedence. It is an extremely entertaining description of the "Home," profusely illustrated with half-tones from photographs. "A Struggle for Eight Hours and Peace" is the title of a timely article by James M. Lynch, president of the I. T. U., the article being illustrated with humorous photographs showing an imaginary phase of the picketing in connection with the eight-hour movement in Chicago. "A Few Impressions," by Henry Russell Wray, describing impressions received at the Toronto convention, is an article most complimentary to the business management of the annual meetings. "Peaks, Plains and the Convention City," by George Rex Buchman, is a handsomely illustrated description of the beauties of nature, easily accessible to the delegates and visitors to the convention. J. W. Bramwood, Secretary-Treasurer of the I. T. U., writes entertainingly of "The Growing Popularity of I. T. U. Conventions," Michael Colbert calls attention to the work of the Cummings Memorial Committee in an interesting article, and Mrs. Ed D. Donnell, President Women's International Auxiliary, writes of the organization and growth of that branch. An interesting feature consists of five pages of miniature portraits of "Men Who Have Made I. T. U. History"—139 men prominent in the history of the organization. Three-color reproductions of Western scenery are inserted throughout the book, giving added attraction. The souvenir is handsome in appearance, being printed in black and brown on india tint stock, with a portion of the advertising pages on antique laid stock. The typography, presswork and engraving are excellent, reflecting great credit on the Prompt Printery Company, of Colorado Springs, by whom it was printed. Charles F. Bickett is directly responsible for the presswork, while the typography was under the direction of D. S. Gilmore, president of the company. Mr. Gilmore refers to his assistance in the production of the souvenir in an autobiography printed on the back of a card which he used at the convention, and which follows:

"Originated in York State. Married a while in Topeka, under the tutelage of 'Old Man' Harris, but finally escaped from Kansas to Colorado Springs.

"Age, statutory.

"Followed the standard of unionism for many years, but have never carried the banner.

"Have been very successful in keeping out of jail and I. T. U. politics.

"Some troubles: A stomach, a wife, two children, a print-shop and a Dutch partner.

"The 1906 Souvenir was printed in our shop, and I helped.

"That's all."



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Coy press people have recently brought out a new universal numbering attachment for their presses which they claim to be a marvel. A cut of their new two-color perfecting press appears on page 125 of this issue.

WILLIAM FREUND & SONS, 174 State street, Chicago, have just completed one of the finest sample books ever offered to the trade, and it would be to the interest of every stationer to have a copy of this book. It is a bound book of thirty pages, containing 120 samples of society engraving, embodying wedding invitations, announcements, reception, church and at home card, reception invitations, calling and business cards, monogram stationery, etc.

A CORRECTION.

In the September INLAND PRINTER mention was made of the addition to the Chandler & Price Company factory at Cleveland, Ohio, which, when completed, would give them a total floor space of *ten* and one-half acres. It should have read *two* and one-half acres.

CAN USE EITHER ALCOHOL OR GASOLINE.

The Gilson Manufacturing Company, Port Washington, Wisconsin, have completed experiments with alcohol in place of gasoline to run their various types of engines and are ready to guarantee all purchasers of their gasoline engines that alcohol can be substituted for gasoline without any additional expense for attachments. This is accomplished by the use of an improved carbureter, which is used on all Gilson engines. Next year, when the tax is removed on alcohol, a great many will undoubtedly use it, as it is cheaper than gasoline.

REDUCOL.

This compound is a valuable aid in doing fine presswork. It softens inks, rendering them pliable and easily manipulated, prevents picking and offsetting and renders slip-sheeting unnecessary, and when used in making tints it does away with mottling, and produces a fine, even surface. While it dries quickly on paper it does not dry on the press, even when left standing for days. Being a neutral chemical compound, it will not injure the most delicate tint or color, and mixed with old inks will make them good as new. Inks can be kept in good and fresh condition for a great length of time by applying one-eighth of an inch of Reducol Compound on top of the ink and when ready for use just remove the compound, which can be used over again as a protective coating or mixed right in with the ink. Send a trial order to the Indiana Chemical Company, Indianapolis, Indiana.

REDINGTON COUNTING MACHINE.

The accompanying illustrations show the new counting machine just placed on the market by F. B. Redington & Co., 103 South Sangamon street, Chicago, and which they advise us is meeting with remarkable success. The Red-

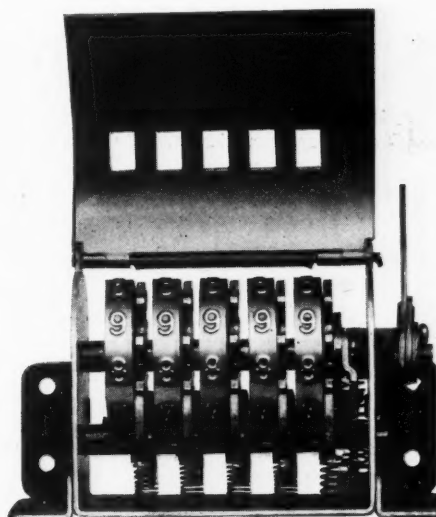
ington counter is very attractive in appearance and compact in design; making a counter with large plain figures, but which is light in weight and occupies a comparatively small space. The machine is made entirely of steel and the working parts have large bearing surfaces. Nothing but compression springs are used and the parts are held in place by two cotter pins, so that after a machine is assembled it is impossible for any part to work loose or get out



REDINGTON COUNTING MACHINE.

of place. The working parts are easily accessible for oiling and the dials are readily set back without the use of any key or wrench.

F. B. Redington & Co. have been manufacturing counting machines for years and have a thorough knowledge of the requirements in this line. They are very enthusiastic over their new product, stating that one of their machines



OPEN, DISCLOSING MECHANISM.

had been run on a testing stand night and day at a high speed, the number of operations being equivalent to about seven years of ordinary work, and that the machine came through this test in excellent condition.

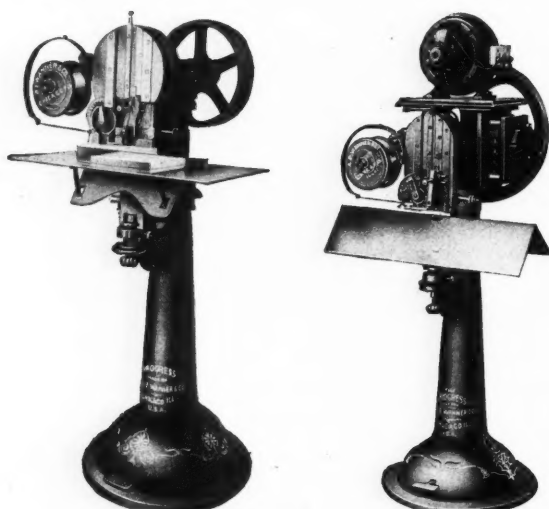
The Redington counter can be obtained from any dealer in printers' supplies in the United States or Canada.

PROGRESS WIRE-STITCHING MACHINE.

Simplicity is one of the essential features in a wire-stitching machine. The Progress Wire Stitcher stands foremost among machines of this kind, having about one-half the number of parts contained in like machines. It is constructed on strictly mechanical principles; every piece

is made large and strong enough to take care of the work expected of it. Small pieces have been done away with almost entirely.

The head or main working part contains only a cam, an eccentric and eccentric strap that can not be seen. The forming and driving are done by two sliding plates, obtaining their motion from the cam, eccentric and eccentric strap above mentioned. The wire is taken from a spool at



Flat Stitch.

Saddle Stitch.

THE PROGRESS WIRE STITCHER.

the left of the machine and is in plain view from the time it enters the feed rolls until it is being formed into a staple. It can even be seen after it is cut off the proper length and can be removed with the fingers. Should you have difficulty in getting the wire through, you can tell at a glance where the obstruction is. The feed pawl of the Progress never takes the reverse motion, consequently no back sliding over the ratchet, causing undue wear, slippage, lost motion, etc.

In all other wire stitchers built it is necessary to feed the wire across a space the length of one side of the staple. Suppose you are stitching a book one inch thick, the space from where the wire is cut off to the anvil block would be

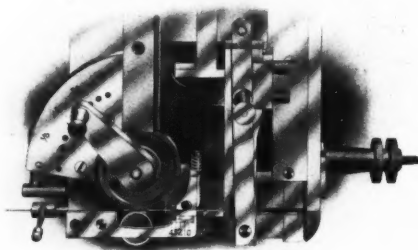


FIG. 1.

1½ to 1¾ inches, depending upon the width of your staple, which means that the wire must travel this distance alone and unaided. The result is many tantalizing kinks and buckles, necessitating stopping the machine and restringing the wire; also almost constant attention to the wire straightener. In the Progress all this trouble is eliminated. It is built in a manner whereby the cut-off block travels up with and presents the wire to the anvil and then recedes

and cuts the wire off the proper length. It makes no difference how thick you stitch, there positively is no kinking of the wire. No other machine on the market can claim these features. The cut-off is a round piece of steel flattened on one side, and is the only one that can be sharpened, as it operates entirely independent from any other piece of this machine. It can be removed without disturbing any other part. It uses 20 by 25 flat wire or 25, 26, 27, 28 or 30 round wire without any change of parts whatever, and can be adjusted from two sheets to its fullest capacity within thirty seconds. All parts are interchangeable, being made by jigs and special machinery built purposely for making the parts.

Fig. 1 shows the main part of stitcher head. It illustrates the method of setting the wire for the various thicknesses of work. The dial with the holes in it, marked 0, ¼, ⅓, ½ and ⅔ indicate the thickness of the work, from nothing to ½ inch, varying by 1-16 of an inch.

Fig. 2 shows the clamp in which the stock is placed, for adjusting the machine to the proper thickness. This clamp has a gage on it which will be noted in the illustration, and is operated by means of a hand wheel. The gage shows the thickness of stock in fractions of an inch. The little set-screw on the side is for the purpose of locking it into position for the particular work in hand.

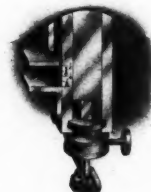
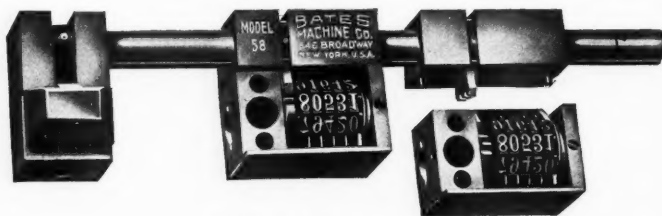


FIG. 2.

COMBINING THE ADVANTAGES OF "PLUNGER" AND "PLUNGERLESS" TYPOGRAPHIC NUMBERING MACHINES.

Sixteen years ago Mr. Edwin G. Bates invented the first practical "plungerless" typographic numbering machine. As an example of ingenious and compact automatic mechanism it has never been equaled, and in 1895 Mr. Bates was awarded a diploma and the Edward Longstreth Medal by the Board of Mechanical Experts of the Franklin

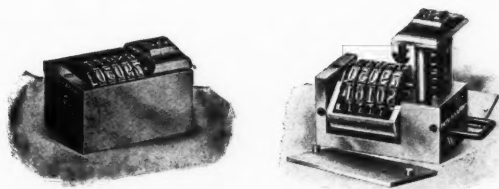


MODEL NO. 58.

Institute. This machine, however, was not a success. Since then several "plungerless" machines, constructed upon the same general principles, have been placed upon the market, but ultimately all of them have been failures from a practical point of view, and necessarily printers have had to stand their share of the losses attendant upon these experiments. In the meantime the perfection of the "plunger" operated machine (Bates Model No. 27) has been accomplished and its superiority as a practical device demonstrated by its adoption by the United States Government, and bank-note, railroad and printers generally, until there are now approximately thirty thousand in use. The abbreviation "No." which precedes the figure (when the alternatives of "frisketing" or using "sectional" ink rollers, are not employed) is generally accepted by the public without criticism, notwithstanding the often groundless fears sometimes advanced by printers who do not hap-

pen to be actually familiar with their customers' views regarding this little detail. But there are occasions when the elimination temporarily of these "plungers" would be a distinct advantage, and to meet this requirement a new attachment (Model No. 58) has been designed.

With it any of the Standard Bates Models No. 27, No. 28 and No. 29 made during the past eight years may be operated with their "plungers" removed and without any arbitrary characters preceding the figures. A shaft to



MODEL NO. 27 WITH PLUNGER
ASSEMBLED.

STANDARD MODEL NO. 27 WITH PARTS
ABOUT TO BE REMOVED FOR ATTACH-
ING TO MODEL NO. 58.

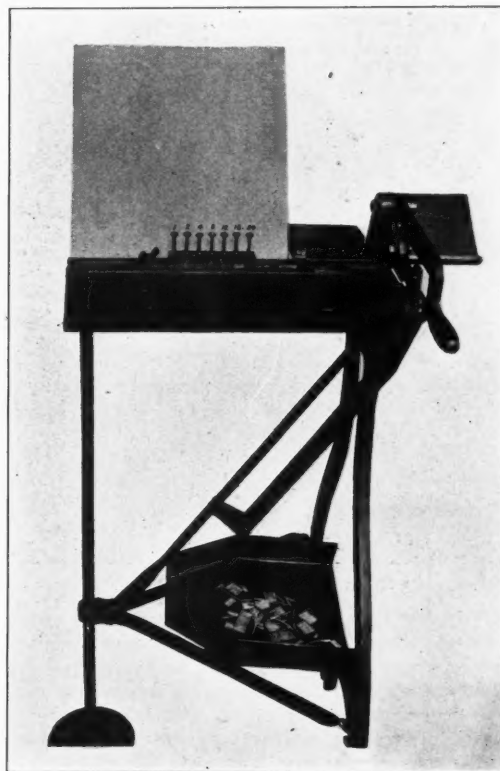
which the actuating pawl-swings are geared transmits the necessary movement. This shaft is oscillated by a driving-head preferably located in the form at the extreme end of the chase. The cap of the driving-head is normally a little more than type-high and is designed to strike the tympan beyond the margin of the sheet. The driving-head of the first section of the shaft is twelve inches over all. Additional 6-inch sections of shaft, having ends dovetailed together, provide for any necessary length from twelve to forty-eight inches, and will operate from one to twenty typographic numbering machines, which may be adjusted to any position along its length.

After thus employing the numbering machines, the plungers may be reassembled in a moment, and they are then retransformed into self-contained automatic machines with all the mobile characteristics and advantages formerly possessed. To secure the advantages of this improvement it is not necessary to purchase new numbering machines, as all standard Bates Models are interchangeable in this respect and may be operated by this new method upon either platen or cylinder presses without their plungers, affording practically every advantage of a "plungerless" machine, while the all important element, absolute reliability, assuring perfect accuracy in numbering, is retained. The makers, the Bates Machine Company, carry a stock of all their standard models for immediate delivery at their offices, 346 Broadway, New York, 315 Dearborn street, Chicago, 64 Chancery Lane, London, and 2 Cooper street, Manchester, England. Their new catalogue, showing most complete line of labor-saving numbering and perforating apparatus, is now being distributed. Every printer should send for one.

A NEW SLUG CUTTER.

Robert F. Jacobs, of the Baltimore *Sun* composing-room, has invented and patented a slug-cutting machine for handling Linotype matter where it is required to cut off portions of slugs for the insertion of hand-type or illustrations. The machine is called the Autoset Point Cutter, and the name embodies the features claimed for this machine. It cuts slugs, it is said, to accurate points, and is automatically set to any measure by depressing certain keys. The operator merely touches the key or combination of keys which indicate the number of points it is desired to cut off the slug and then feeds the slugs one by one to

the cutter. The rapidity with which the machine works is a strong feature where much slug-cutting is done. The Autoset Point Cutter is made in two sizes, the larger one



JACOBS'S AUTOSSET POINT CUTTER.

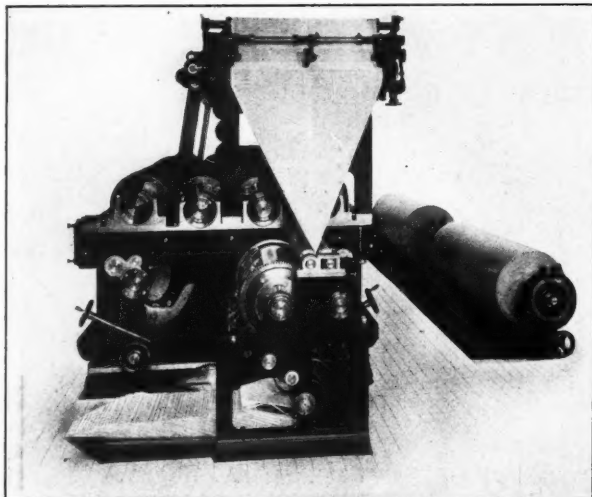
being illustrated here. The smaller machine is designed to be mounted on the correcting bank or other suitable place.

THE DUPLEX ROTARY.

The new rotary perfecting press of the Duplex Printing Press Company, Battle Creek, Michigan, is attracting the attention of publishers and superintendents of press-rooms throughout the country, and many of them have visited Battle Creek to inspect the machine. Those who have seen it are unanimous in the opinion that it is the most remarkable advance in printing machinery which has been made in recent years.

The illustrations herewith show two views of a thirty-two-page stereotype machine. Its construction will be quickly understood from the illustrations. The side view shows two plate cylinders, each of which carries eight plates, the inking rollers just below, and the ink fountains near the floor. These fountains are less than twelve inches from the floor, and the plate cylinders are about three feet from the floor. A single turn of the hand wheel shown at the end of the press sets off all the inking rollers from the forms, the ink drum and the fountain rollers. A few more turns bring them out where they may be easily washed without taking them from the machine. All the parts of the machine—the plate cylinders, impression cylinders, inking rollers and fountains—are easily accessible throughout their entire length. The fountains may be adjusted while the press is running. The color on the printed web is plainly visible, being immediately in front

of the pressman's eyes. It is obvious that the inking rollers may be removed and replaced with the greatest convenience, and, in fact, the pressman can do all his work while standing on the floor. The other side of the machine is similar. There are thus four plate cylinders in the press, each carrying eight plates, and between each



THE DUPLEX ROTARY — SIDE VIEW.

pair of plate cylinders are the two impression cylinders, as shown in the end view. The press shown consists of two sections, each of which may be run independently. A sixteen-page section may be erected and another sixteen-page section added to it at any time subsequently, then another and another, as may be necessary. It is entirely feasible thus to construct and operate a sixty-four-page press.

The entire machine is driven by a single shaft located beneath the machine, the only mechanism below the floor line, to which the gears between the two sections are connected. Moving a single gear, which may be done in

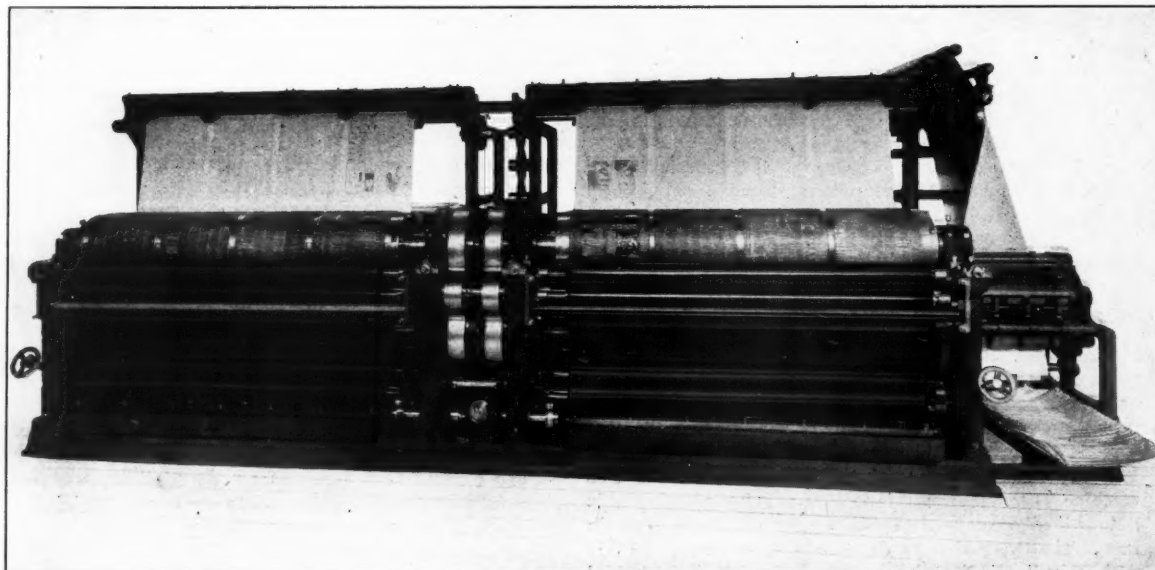
a few moments, puts either section out of operation. The rolls of paper, which are shown at the right, in the end view, do not require to be lifted from the floor — indeed, they may be located in the pit under the floor, if desired. The total width of the machine is less than 6 feet; the length, including folder, 19½ feet, and the total height 6½ feet. It may be conveniently operated in a pressroom 7 feet in height. The ink fountains and apparatus all being in the same plane, there is an even flow of ink and distribution of color, which are not obtainable in the ordinary Quad press, in which the fountains and ink rollers are at such different heights as to involve a difference of many degrees in temperature. The speed and capacity of the machine as to number of pages, etc., is not exceeded by that of any other press made, and, because of its extreme solidity and convenience, and freedom from vibration, its operation is far more reliable and satisfactory than is possible with presses of other construction. It will deliver four, six, eight, ten, twelve, fourteen, sixteen, twenty, twenty-four, twenty-eight and thirty-two pages.

The simplicity of the Duplex Rotary is shown by the fact that in the short space of ten days from the time the first machine left the factory it was shipped to New York city, over eight hundred miles away, erected and printed the entire edition of the *Journal of Commerce* without a hitch. The Duplex Company had but three of their men in New York to do this work, and these men had never erected a similar machine before, nor were they the builders of the machine, only one of them being a machinist who had worked upon it.

IN THE EDITOR'S SANCTUM.

Poet — I have a little poem here I would like to show you. It is so pathetic that when I read it to my mother, she cried.

Editor — You ought to be ashamed of yourself. Take your poem away and never make your mother cry again. — *Exchange*.



THE DUPLEX ROTARY PRESS.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

BOOKS—A valuable set for sale cheap; 18 bound volumes INLAND PRINTER, Nos. IV to XXII. O 443.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 1/2 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

FONETIC SPELLER—adopted by President Roosevelt; every printer should have a copy; pocket edition, 15c. BUSINESS PRINTING CO., Louisville, Ky.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb; the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 1/2 by 9 3/4, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5 1/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPLETE BOOK BINDERY FOR SALE—Established 30 years; best city in Michigan; first-class blank book trade; proprietor dead; must be sold; any reasonable terms. O 201.

FOR SALE—A first-class job office, cheap, in a city of 40,000 close to Chicago. O 522.

FOR SALE—Best equipped job office in Brooklyn, N. Y.; new plant, cylinder and job presses, power cutter, plenty of type; business last year \$12,000; can be greatly increased; high grade patronage; owner has \$3,000 equity in plant; will sell for \$2,000; wishes to engage in other business. O 520, care New York Office INLAND PRINTER.

FOR SALE—Complete daily and weekly newspaper and job plant in live Michigan town, or will sell part interest to steady, experienced man who is competent to take entire charge of mechanical department and help in business end. O 500.

FOR SALE—Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500 in growing city of 12,000 population; doing between \$2,500 and \$3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. MCCOY, Lake Charles, La.

FOR SALE—Complete photoengraving plant, specially adapted for three and four color work; splendid skylight, low rent, centrally located, New York city; reason for selling—illness of one of working partners; easy terms. O 528, care New York Office INLAND PRINTER.

FOR SALE—Daily plant invoicing \$8,500 to be moved from city; reason—consolidation; terms \$4,000; double deck Linotype if wanted. O 534.

FOR SALE—Good Republican newspaper in the best county in southwest Oklahoma; reasons for selling—owner has other business which demands his attention; price \$600 and can give splendid terms. O 511.

FOR SALE—Half interest in established Linotype composition plant; shows fine profit; business increasing monthly; only plant in rapidly growing Southern city of 65,000; reason for selling—desire to change business; cash, at inventory, about \$1,500. O 523.

FOR SALE—Job office doing \$4,000 annually on half its capacity; quarter Golding, half Colt's Armory, individual motors, etc.; considerable new material; nicely located; inventories \$2,200, will sell for \$1,500 cash. FOWLER PRINTING CO., Waterbury, Conn.

FOR SALE—Job office, 60 miles from Chicago, established 1893, doing more business annually than plant will cost; best of reasons for selling; individual motors; small expense for operating; no labor trouble; manufacturing center; our books will make good. O 134.

FOR SALE—Label and job printing plant, excellent condition, 70 miles from Pittsburg and Cleveland, in live Ohio town of 10,000 and doing \$20,000 business per annum, easily doubled; established 40 years; must be sold to close estate. JOHN S. MCNUTT, Administrator, Salem, Ohio.

FOR SALE—New engraving plant in desirable field; installed last January at an expense of \$2,000; machinery all new and up to date; \$500 buys controlling interest. S. J. HENION, Box 269, Geneva, N. Y.

FOR SALE—Up-to-date job printing plant in northern Ohio city of 25,000; terms reasonable. LOCK BOX 15, Bridgeport, Ill.

LINOTYPE PLANTS using individual belt motors will learn of something to their advantage by addressing M. F. HICKMAN, 1123 13th st., N. W., Washington, D. C.

MAKE US AN OFFER—For sale one point feed or guide Seybold folder in perfect condition; will fold 18-page forms, size of sheet 16 by 20 to 25 by 38. LOUIS LANGE PUBLISHING CO., St. Louis, Mo.

PRINTING-OFFICE—Established business; inventory \$3,500, sell for \$3,000, \$1,500 puts purchaser in possession; profits \$2,000 to owner. Address A. S. PERRY, Fairfield, Conn.

TRADE JOURNAL FOR SALE—An excellent opportunity is given to acquire an interest in or the entire business of a first-class trade journal proposition. Address all inquiries to O 514.

WANT a first-class paper and job office, long established, paying, in a north Texas town of 7,000? NEWS, Bonham, Texas.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

Superintendents.

FOREMEN AND SUPERINTENDENTS wanted everywhere to give Puck's Soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for \$1, from our nearest branch. **PUCK SOAP COMPANY**, Des Moines, Iowa.

Wanted.

WANTED—Printers and workmen who handle type and ink to try Puck's Soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for \$1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. **PUCK SOAP COMPANY**, Des Moines, Iowa.

Publishing.

PRINTERS desiring to become publishers should obtain my booklet "How." Sent upon request. **EMERSON P. HARRIS**, 253 Broadway, New York.

CAPITAL WANTED.

CAPITAL WANTED for a newly patented press paper feeding machine which is in operation and a success. O 507.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BULLOCK PERFECTING NEWSPAPER PRESS, first class condition; no use for it; will sell at one-third value. O 202.

FOR SALE—A Simplex machine, 300 lbs. type, Cottrell news press, one pony cylinder, job press, 12 horse-power gas engine, perfect running order, power paper cutter, wire stitcher, job type, advertising type, cases, racks, stones, galleys, etc.; a complete newspaper and job office; will sell by piece or as a whole; reasons for selling—office discontinued business at Sidney. **FRANK B. WILSON**, Kenton, Ohio.

FOR SALE—Campbell Press. **JOHN W. STOCKER & SON**, 510 W. Marianna ave. or Schubert ave., Chicago. Phone Humboldt 460.

FOR SALE—Five Sprague Linotype motors, in good repair, for sale cheap, all or singly. **THE VAIL CO.**, Coshocton, Ohio.

FOR SALE—Harris Automatic press, little used. **H. V. ST. GEORGE**, 383 W. Broadway. New York.

FOR SALE—One fine 7-column Washington press, \$50; 1 fine 6-column quarto Washington press, \$75; 1 fine 6-column quarto Ideal Cylinder, \$85; 1 8-column folio Prouty Standard cylinder, \$150; 1 elegant 7-column folio book press, \$450; 1 elegant 7-column folio news press, \$400; 1 elegant 6-column quarto news press, \$450; big bargains every one. **WALKER & CO.**, Madison, Wis.

FOR SALE—Ten-point Simplex typesetter, will set 30 pica measure; about 450 lbs. 10-point type, leads, galleys, etc.; all in first-class shape; investigate. C 503.

FOR SALE—Two 37 by 52 Campbell book and job presses; one 28 by 42 Campbell complete; these machines will be sold at a very low price for spot cash. O 451.

FOR SALE—Fine line of new printing machinery and type, printing presses, paper cutters and complete equipment; will sell as a whole or in parcels at bargain prices; send for detailed list. P. O. Box 574, Springfield, Ohio.

SECONDHAND TYPE FOR SALE—We have several fonts of American Type Foundry Works Binner Series from 12 point to 60 point, also Bradley Extended from 8 point to 60 point in first class condition for sale at a bargain; write for proofs and our low cash price; a snap. **TRADE PERIODICAL CO.**, 355 Dearborn st., Chicago.

WANTED TO SELL an entire newspaper equipment on easy terms. **FRANK B. WILSON**, Kenton, Ohio.

WE ARE NOW READY to make contracts (for our 1908 line of Art Calendars) with a few high-grade specialty printers who desire an exclusive line of better than the ordinary work made by the regular stock houses. Our line of Art Calendars is one of the four leaders in the country and is favorably known in its own field. We will make exclusive territorial contracts. **THE BECKWITH CO., Inc.**, Norwich, Conn.

1 HARRIS AUTOMATIC PRESS with top feed, size 15 by 19, in use but a short time, practically new, cheap for cash. O 494.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 13; machinist operators, 8; Linotype operators, 15; foremen, 6; all-round men, 6; bookbinders, 10; stone-men, 2; compositors, 2; artists, 2; pressmen, 14; proofreaders, 3; editors, 2; advertising manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. **THE INLAND PRINTER COMPANY**, Chicago.

Artists.

WANTED—Good commercial artist who understands retouching photographs. O 2.

Bindery.

BOOKBINDERS WANTED—One ruler, two forwarders, one finisher; permanent positions guaranteed, highest wages; non-union, **THORNTON-LEVEY CO.**, Indianapolis, Ind.

Composing-room.

JOB COMPOSITORS—One of the largest 9-hour offices in New York city has openings for first-class tabular hands; also several jobbers of exceptional ability; steady positions at highest wages to right men; give references. O 489.

STONEHAND—Good careful man, experienced on both publication and catalogue work; excellent opportunity for man of ability in a large New York printing office; 54 hours a week; give references. O 488.

SUPERVISING FOREMAN for composing-room in Philadelphia; he must be a first-class job compositor, capable of originating ideas and getting them executed by others; a man of high character, who can inspire respect and loyalty; your application should set forth your experience fully and give the names of parties to whom we may refer; specimen of work done would help to prove your cause. O 525.

WANTED—Two book compositors, men or women; wages 20 to 25 cents per hour according to ability; nine-hour day. **ARGUS & PATRIOT**, Montpelier, Vt.

Electrotypers.

WANTED—Experienced union electrotype finisher; salary, \$3.75 per day; eight hours; steady position; location—Pacific Northwest; give references and particulars. O 497.

Engravers.

WANTED—**PHOTOENGRAVERS AT ONCE**; 7 half-tone operators, 4 copper etchers, 2 line photographers, 4 zinc etchers, 5 finishers, 4 proofers, 2 blockers, 2 three-color experts, 2 machine artists; good pay, steady jobs, open shops in 16 different cities. Send full particulars **EMPLOYING PHOTO ENGRAVERS' ASSOCIATION OF AMERICA**, Secretary's Office, Milwaukee, Wis.

Foremen.

ASSISTANT FOREMAN in job and catalogue office of from 8 to 12 men, familiar with make-up and proofreading; also stoneman in non-union office. O 176.

Manager.

WANTED—An experienced and practical man to manage a job and newspaper plant, with a daily and weekly paper, doing an annual business of over \$25,000; desire the party able to buy an interest in and take full charge of the business. For particulars address O 262.

Operators and Machinists.

WANTED—Strictly competent Monotype keyboard operator; tabular and straight matter; open shop; give particulars. **POWERS-TYSON CO.**, Grand Rapids, Michigan.

Pressroom.

PRESSMAN—Good platen pressman for half-tone, embossing and color work; sober, energetic, and must produce the goods; union, married preferred; give experience and salary expected; no experimenters need apply; good job to right man. O 504.

WANTED—Job pressman, non-union; five presses; permanent position and advancement to man not afraid to work. **THORNTON-LEVEY CO.**, Indianapolis, Ind.

WANTED—Pressman experienced on catalogue and half-tone work; \$18; non-union. O 177.

Proofroom.

PROOFREADER—Fast and accurate; on publication and novel work; permanent employment, good salary to a hustler; large nine-hour office in New York city; give references. O 248.

Salesmen.

CALENDAR SALESMEN—THE COMING YEAR WE SHALL BRANCH OUT AND COVER MORE TERRITORY THAN EVER BEFORE. WE WANT MEN OF ABILITY TO SELL A STRICTLY HIGH-GRADE LINE OF **ART CALENDARS**. EXPERIENCE IS NOT ABSOLUTELY NECESSARY, ALTHOUGH IT WOULD BE AN ADVANTAGE. VERY YOUNG MEN ARE NOT DESIRED BUT ONLY THOSE WHO CAN PROVE THEIR BUSINESS ABILITY AND RELIABILITY. TO SUCH MEN WE OFFER A GOOD PROPOSITION AND ONE OF THE LEADING LINES OF THE COUNTRY. **THE BECKWITH CO., INC.**, NORWICH, CONN.

WANTED—A competent traveling salesman to handle machinery selling to binders and printers. O 506.

Miscellaneous.

WE WANT good printers, best to be had, union; several all-round men can have steady work; we also want two first-class double-decker Linotype operators; steady jobs for good men; only union men need apply. **CALKINS PUBLISHING HOUSE**, 24 Clay st., San Francisco, Cal.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Machinist operators, 21; Linotype machinists, 10; Linotype operators, 20; all-round men, 3; artists and cartoonists, 3; proofreaders, 4; superintendents and foremen, 19; editors and reporters, 4; steel engraver, 1; photoengraver, 1; bookbinders, 3; job printers, 8; pressmen, 12; advertising and business managers, 4; solicitor, 1; make-ups, 3; ad-men, 2; compositor, 1; stoneman, 1; ad-writer, 1; monotype operators, 3; electrotypes and stereotypes, 2. **THE INLAND PRINTER COMPANY, Chicago.**

Artists.

ARTIST of wide and varied experience in all classes of drawing for the trade; references and drawings upon request; write me. O 475.

Bindery.

BOOKBINDER, all-around man, blank book finisher, marbler and stamper wants position in a Western city. O 521.

FIRST-CLASS BOOKBINDER wants a steady position with some up-to-date and progressive concern in the Eastern States; 15 years' experience as paper ruler and forwarder, and 2 years at finishing; best references. O 526.

RULER who has had 7 years' experience on highest class of work wants position; can furnish best of references. O 515.

Composing Room.

FIRST-CLASS JOB COMPOSITOR, used to handling the better grade of work, desires to make a change; sober and reliable. O 383.

JOB COMPOSITOR—High-class display man—is open for engagement with a modern print-shop; thoroughly alive to the advertising value of printing. Address BOX 726, Baltimore.

SITUATION WANTED by all-around printer of 11 years' experience; 25; married. O 499.

STONEMAN—By man up on high-grade catalog and book work; expert on register and novelty work; union. O 490.

Engravers.

POSITION WANTED—Engraver on steel die and copper plate. W. O. ROBINSON, 2628 W. Harrison st., Chicago.

TO PHOTOENGRAVERS—An expert black and tri-color man and artist of exceptional ability, well acquainted with all improved methods and equipment, wishes to hear from firm who wants manager or superintendent with 20 years' experience. O 502.

Foremen.

ALL-AROUND FOREMAN desires change; capable of taking charge of medium plant, thoroughly reliable, plenty experience and executive ability, can produce economically, handle stock, presswork, estimate, read proof, thoroughly conversant with modern printing; married, strictly temperate, 32 years of age; prefer the East; desire time to work notice. O 302.

Managers.

SALES MANAGER AND SUPERINTENDENT desires to make a change; possessing qualifications that are necessary to the upbuilding and steady, continuous growth of any modern printing plant, expert estimator and practical in all departments, has the ability to design and lay out business literature, proposing valuable ideas, and showing the customers the most essential points of value, thus getting the highest price obtainable for good work; expects to hustle and wants to connect with others doing the same. O 509.

Operators and Machinists.

LINOTYPE OPERATOR, lady, desires change; two years' experience; good speed, accurate. O 517.

LINOTYPE OPERATOR-MACHINIST of good habits desires permanent day situation; reliable, clean proofs, speeds 5,000, married, union. O 293.

Pressroom.

FOREMAN PRESSMAN, first class on colorwork and half-tones, wishes to take charge of pressroom; understands thoroughly handling every detail of pressroom and stock. O 496.

PRESSMAN AND FOREMAN up-to-date on process half-tone and color work and automatic feeders; capable of handling large work and pressroom; sober, steady and married. O 512.

PRESSMAN—Competent young man, cylinder and job; operate Dexter feeder and folder; cut stock; temperate. O 535.

PRESSROOM FOREMAN, at present employed, desires to make a change; can refer to present employers; Western position preferred. J. R. GRIMSHAW, Deposit, N. Y.

PRESSROOM FOREMAN or cylinder pressman familiar with all classes of work; 35 years' of age, reliable, married, union; originally from New York; references; prefer a small town where they do good printing. G. W. M., General Delivery, Nashville, Tenn.

Superintendents and Foremen.

A-1 SUPERINTENDENT and assistant manager, employed by large leaders in finest engraving and printing, will change if good inducements are offered; must be first-class position and permanent; give details of office, what salary you will pay, to save delay; highest references; will do you good; go anywhere. O 107.

PRACTICAL PRINTER desires change location; accurate estimator; can turn out highest grade work; manager, superintendent or foreman. O 474.

WANTED TO PURCHASE.

LINOTYPES bought for cash; correspondence solicited. **THE TYPESETTING MACHINERY CO.**, 1241-3 State st., Chicago.

WANTED—Secondhand Linotype mats., 6, 10, 11 point. **NEWS**, St. Johns, Mich.

WE ARE IN THE MARKET to buy any standard make router for routing half-tone work. Address **COHEN & COMPANY**, 128 Opera place, Cincinnati, Ohio.

WOOD TYPE WANTED—Wanted to purchase a series of good second-hand wood type from eight to forty-eight line; price must be right. Address, with proofs and price, **EL PASO PRINTING CO.**, El Paso, Tex.

MISCELLANEOUS.

A BEST MANUFACTURED STEREOTYPE PAPER, which is ready for use, for Cold or Hot Process; our Patent Front and Back Matrix Paper requires only Two Seconds to make-ready and to beat or to press in; each matrix will cast a number of excellent plates; we mail 12 Front and 12 Back Matrix Sheets for \$1; we also have the largest selection of Stereotype Machinery of latest improvements. **F. SCHREINER MFG. CO.**, Plainfield, N. J.

A BONANZA FOR SMALL PRINT-SHOPS—My trade-getting, money-making plan, 25c. Circular free. **Cook**, 930 W. 36, Los Angeles, Cal.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-mache; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. **HENRY KAHRS**, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

BERGER & WIRTH—Notice is hereby given that Messrs. H. O. Waldbaur and George Auster have this day severed their connection with the business of Berger & Wirth. Mr. C. Blumroeder has been appointed manager of the New York Office of the firm. New York, September 1, 1906.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required, and no royalties.

Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.

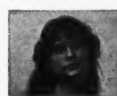
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSED BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

TO PUBLISHERS—Operator-machinists will install their Linotypes and contract for 75,000 to 150,000 ems composition daily. O 505, care New York Office INLAND PRINTER.

WANTED—Linotype composition, 20c per thousand for 8 point and 19c for 6 point; write for complete rate card. **FRANK B. WILSON**, Kenton, Ohio.

OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars. **CHAS. L. STILES**, Printers' Cuts, Live Stock Cuts, Poultry Cuts, **COLUMBUS, OHIO**



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9 1/2 x 12 1/2, 50c. (refunded on \$2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electrocs for sale. Both 70c. Stamps taken, **SPATULA PUB. CO.**, 100 Sudbury Building, BOSTON, MASS.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

Write for Catalogue and get started at once.

THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.




Moderately priced and absolutely reliable. Write for catalogue.

Automatic Profit-Guarding by stopping the expensive waste caused by over or under production


DURANT COUNTERS

automatically guard the printer's profits.

W. N. DURANT CO., Milwaukee, Wis.



THE MAN FROM JOPLIN,
MISSOURI,
AFTER BEING SHOWN
The superiority of and the economy in
using **Jones' Spaceband Repair.**
You can be shown free for the asking.
Address **PHILIP F. JONES, Box 174, Atlanta, Ga.**



"PLEASED"

MAN WANTED SOMEWHERE NEAR CHICAGO to assist us in showing and selling properties. No experience necessary, if willing to let us teach you the real estate business. Salary \$60 a month, to honest man, willing to devote part of his time to this business. CO-OPERATIVE LAND CO., Andrus Bldg., Minneapolis, Minn.

BURRAGE PADDING GLUE
makes the strongest and most flexible pads, and at small cost; because—it's made of the best materials, and over thirteen years' experience enables us to get the most out of them. It pays to use it.
ROBT. R. BURRAGE, : : : 83 Gold Street, NEW YORK

WANTED In several States, experienced men as exclusive Agents for handling Commercial Calendars, Catalogues and Show Cards. Best references required. **CAMPBELL ART CO.,** Flatiron Building, New York.

GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

GUARANTEE ELECTRIC CO., Chicago, Ill.

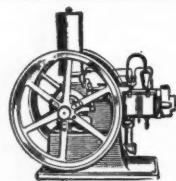
"Roughing" for the Trade
We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

NEIDICH PROCESS CO., Burlington, N. J.



THE MIETZ & WEISS OIL ENGINES

Marine, 1 to 100 H.P. Stationary, 1 to 70 H.P.

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

Send for Catalogue.


A. MIETZ, 128 Mott St., New York



Study Law at Home

THE ORIGINAL SCHOOL. Instruction by mail adapted to every one. Recognized by courts and educators. Experienced and competent instructors. Takes spare time only. Three courses—Preparatory, Business, College. Prepares for practice. Will better your condition and prospects in business. Students and graduates everywhere. Full particulars and *special offer FREE.*

THE SPRAGUE CORRESPONDENCE SCHOOL OF LAW, 733 Majestic Bldg., Detroit, Mich.



PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copy-right **LODGE CUT CATALOGUE**.
Book, "When Papa Rode the Goat." Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.

LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG

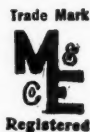


HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU OF DESIGN
263-269 Dearborn St. CHICAGO, ILL.

Send Stamp for Booklet: Write on your Business Stationery

Within the past year

we have supplied the Government Printing-office at Washington, D. C., with over 100,000 pounds of



MONOTYPE METAL

Without a Single Complaint.

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotypes, Autoplate, Compositype.

MERCHANT & EVANS CO.

(Successor to MERCHANT & Co., Inc.) Smelters, Refiners

PHILADELPHIA, PA.

New York Chicago Baltimore Brooklyn Kansas City Denver

A Modern Monthly—All About PAPER

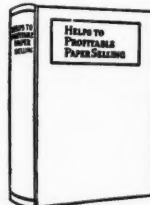


THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.

SPECIAL TRIAL OFFER—The Monthly Balance of 1906 and book, "Helps to Profitable Paper Selling," for fifty cents.



The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

IN THE MANUFACTURE OF MANIFOLD BOOKS
CARBON PAPER
 IS THE MOST IMPORTANT FACTOR

Our new price folder: it's printed on stiff cardstock, with a hole punched in it to hang up for future reference. You'll take it down from the pay office enough to consult for price and size on carbon papers for pen, pencil and typewriter. Don't fight shy of manifold duplicating work. It's profitable, and no trouble, providing you have suitable carbon paper. The folder makes the carbon situation clear, tells how to purchase economically. We also include a liberal line of samples.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

DIXON'S GRAPHITE No. 688
 For Linotypes
 A pure lubricating graphite that keeps your machine in good working order.
 Free sample on request.
 Joseph Dixon Crucible Co., Jersey City, N. J.



ALL CARDS CUT AND RULED SINGLY.
 LIBERAL DISCOUNT TO THE PRINTING TRADE.

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE
 THE BEST
 THAT CAN
 BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



A THREE THOUSAND DOLLAR CROW

This crow—larger size—was printed in two colors—red and black—on a thousand cards and mailed locally. It brought \$3,000 worth of business and proved the business value of an original artistic illustration in advertising. The "Herrick Cut Book" is brimful of them, with bright ideas to get the best results. Send 25c for it to-day and get on our mailing list for a lot of good things.

THE HERRICK PRESS, 88 Fine Arts Bldg., Chicago

HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } BROOKLYN, N. Y.
 Factory, 240-244 Eighth St. } U. S. A.

Pacific Coast Tours

A new booklet outlining all the highways from the East to, and along, the Western Slope. No other so impartial and complete! Free.

Address P. S. EUSTIS,
 411 "Q" Bldg., Chicago

LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.



Successors to
 Universal Wire Loop Co.
 PHONE M. 4813

WIRE LOOP MFG. CO.
 75 SHELBY STREET
 DETROIT MICHIGAN



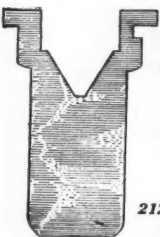
Is this what you've been looking for?

Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit patents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. :: :: :: :: Address,

JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO
Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

AULD'S BODYGUM for smooth, sharp printing, without picking of coated stock.

A panacea for all the ills of poster, label and newspaper printing. Gives body and life to inks. Guaranteed to make any printing ink take sharply, smoothly and firmly to any highly glazed paper that is manufactured, including hard linen papers or rough stock. BODYGUM keeps the ink right square on the fine lines of half-tones, solids and faces of type, and sets it firmly, smoothly and sharply on all papers, including waxed, highly glazed, hard or soft papers, celluloid, tin-foil and aluminum. Sample cans, postpaid, 25 cents. **HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.** SINCLAIR & VALENTINE, SELLING AGENTS, NEW YORK.



Expert Spaceband Repairing

Send us your broken, rusty bands and we will refit and finish them as accurate and durable as though they were new.

Satisfaction guaranteed. Price, 30 cts. each.

SCHUYLER COMPANY

2129 Stuart Street, - BERKELEY, CALIFORNIA

Successors to Schuyler & White, of Los Angeles, California.

ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

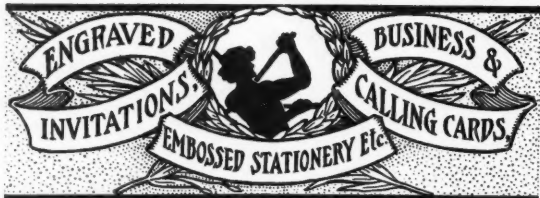
SOLD BY

Barnhart Bros. & Spindler

Roth Bros. & Co., Inc.

27 SOUTH CLINTON STREET - CHICAGO, ILLINOIS

COPPERPLATE WORK FOR THE TRADE ONLY



STATIONERS ENGRAVING CO.
147 FIFTH AVE. * * * CHICAGO

The Square Deal in the Public Printing-Office



In reorganizing and placing the government printing-office on a modern basis the Public Printer has adopted

International Rochester Card Time Recorders

to insure punctuality and industry, because the INTERNATIONAL RECORDERS enforce a square deal, being fair to the employees and fair to the government.

Each employee knows at the moment he records his arrival and departure that the record is correct; hence there can be no dispute, no partiality, no favoritism. Each man stands on his own time record, made and verified by himself.

International Card Recorders Save Money

time and labor wherever used. We can equip your establishment so economically that the equipment will pay for itself within a few months and save money for you for a business lifetime.

Write for our booklets that tell how. They cost us hundreds of dollars to prepare and are worth at least a dollar to you. They show you how to

Save Hundreds of Dollars Annually

by bringing up to date your time, pay-roll and cost-keeping systems and thus get all the labor you pay for and pay only for the labor you get. They are free to you.

International Time Recording Co.

199 Water Street, BINGHAMTON, N. Y.

School of Printing and Binding

WINONA TECHNICAL INSTITUTE :: Indianapolis.



THE SCHOOL has been thoroughly reorganized and will give complete instruction in all phases of Printing. The Preparatory course for beginners continues forty weeks. The Junior course has two terms, one of ten and the second of twenty weeks. The Senior course specializes in Machine and Job Composition, Imposition, Presswork, Paper Stock, Binding, Office Management, etc. Term, twenty weeks.

SPECIAL COURSES

¶ This is the day of specialists in all branches of the Printing trade, and we help develop workmen along particular lines which they may desire to follow. Special course in Binding includes thirteen weeks of instruction; tuition, \$35. Special course in Machine Composition, eight weeks; tuition, \$50. Night class opens October 15. Special instruction in Job Composition, Imposition, Presswork, etc.

Full Particulars On Request

FRANK CHANDLER, Director

MITCHELL

37A	6-POINT No. 8	\$1.00
28A	6-POINT No. 4	1.00
24A	6-POINT No. 3	1.00
19A	6-POINT No. 2	1.00
17A	6-POINT No. 1	1.00
12A	12-POINT No. 4	1.50
16A	12-POINT No. 3	1.50
13A	12-POINT No. 2	1.50
11A	12-POINT No. 1	1.50
9A	14-POINT	1.75
7A	18-POINT	2.00
6A	24-POINT No. 2	2.50
5A	24-POINT No. 1	2.50
4A	30-POINT	3.00
3A	36-POINT	3.75

BLAIR

46A	6-POINT No. 0	\$1.00
29A	6-POINT No. 1	1.00
23A	6-POINT No. 2	1.00
19A	6-POINT No. 3	1.00
16A	6-POINT No. 4	1.00
18A	12-POINT No. 1	1.50
16A	12-POINT No. 2	1.50
14A	12-POINT No. 3	1.50
11A	12-POINT No. 4	1.50
9A	18-POINT No. 1	2.00
8A	18-POINT No. 2	2.00
6A	24-POINT No. 1	2.50
5A	24-POINT No. 2	2.50

THE MITCHELL SERIES

A NEW ONE



TO-DAY ONE OF THE MOST EXTENSIVELY USED FACES IS THE BLAIR, WHICH WAS CUT A FEW YEARS AGO, AND IN WHICH THE BODY OF THIS ADVERTISEMENT IS SET.

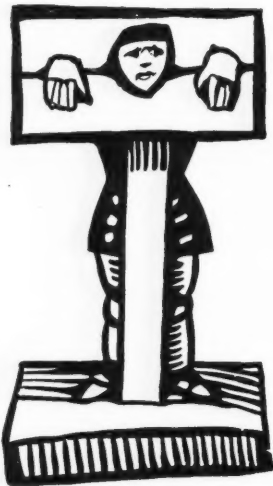
ON CERTAIN CLASSES OF WORK A HEAVIER TYPE IS DESIRABLE, AND FOR THIS REASON WE HAVE PRODUCED THE MITCHELL, WHICH IS USED ON THE HEADING, SIGNATURE AND EMPHASIZED WORDS IN THIS ANNOUNCEMENT. IT CLOSELY FOLLOWS THE GENERAL DESIGN OF THE BLAIR, AND WE FEEL SURE IT WILL ACHIEVE THE SAME POPULARITY.

IF YOU HAVE THE BLAIR, SEND US YOUR ORDER FOR THE MITCHELL. IF YOU HAVE NEITHER, IT WILL PAY YOU TO PUT IN BOTH. THEY ARE THE BEST FACES MADE FOR PRODUCING HIGH-CLASS STATIONERY IN IMITATION OF ENGRAVED WORK.

INLAND TYPE FOUNDRY

SAINT LOUIS
12TH & LOCUST STREETS
CHICAGO
188 MONROE STREET
NEW YORK
160 WILLIAM STREET

In Stock



Get Stitcher-Wise and Buy a

Boston

Self-Regulating

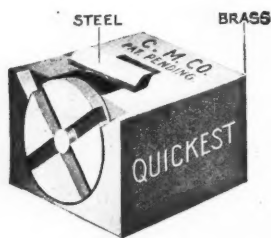
Wire Stitcher

At all Houses and Special Dealers of the
American Type Founders Co.

American Line Cheltenham Bold and Cheltenham Italic, with Chap-Book Cut No. 69

LABOR IS SAVED

WHEN THE EQUIPMENT OF YOUR PRINT-
ING PLANT IS ADAPTED TO YOUR WORK



If you print books and catalogues from electrotypes plates, or do work requiring register, there is nothing that will save so much labor and add so much to the quantity and quality of your output as our **Expansion System of Printers' Blocks**

No wood bases needed—this also saves money. The cut shows our Quickest Hook. On account of its remarkable speed this is the right hook for book and catalogue work. It can be used as well for registering color forms. Send for our booklet which tells all about special equipments

SOLD BY
DEALERS
EVERYWHERE

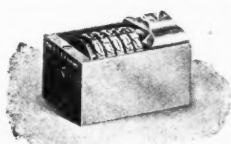
Manufactured by **The CHALLENGE—**
MACHINERY CO., Grand Haven, Mich., U.S.A.

SALESROOM AND
WAREHOUSE:
127-129 Market St., CHICAGO

WITH OR WITHOUT PLUNGERS

20,000 Model No. 27 NOW IN USE

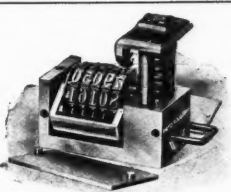
Can all be operated without plungers with the aid of our new Model No. 58 operating bar.



No. 12345

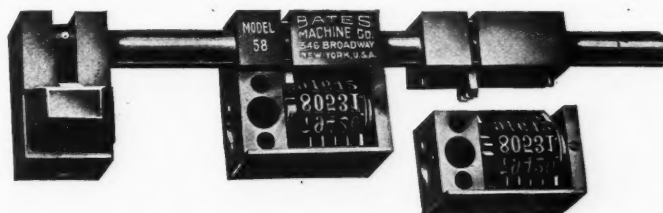
Model No. 27

Ready for use, with plunger assembled.



Model No. 27

Showing parts about to be released for attaching to Model No. 58



Model No. 58—Showing method of operation.

Model No. 58 Will Fit Them All

Write for New Catalogue just issued.

THE BATES MACHINE COMPANY

General Offices and Factory—696 to 710 Jamaica Avenue, BROOKLYN, N. Y., U. S. A.

NEW YORK
346 Broadway

CHICAGO
315 Dearborn St.

MANCHESTER
2 Cooper St.

LONDON
63 Chancery Lane

NINETEEN NEW NEWSPAPERS IN NINE WEEKS



Sample copies and advertising rates will be mailed on request

**The Canadian Printer and
Publisher**

TORONTO

WINNIPEG

MONTREAL

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

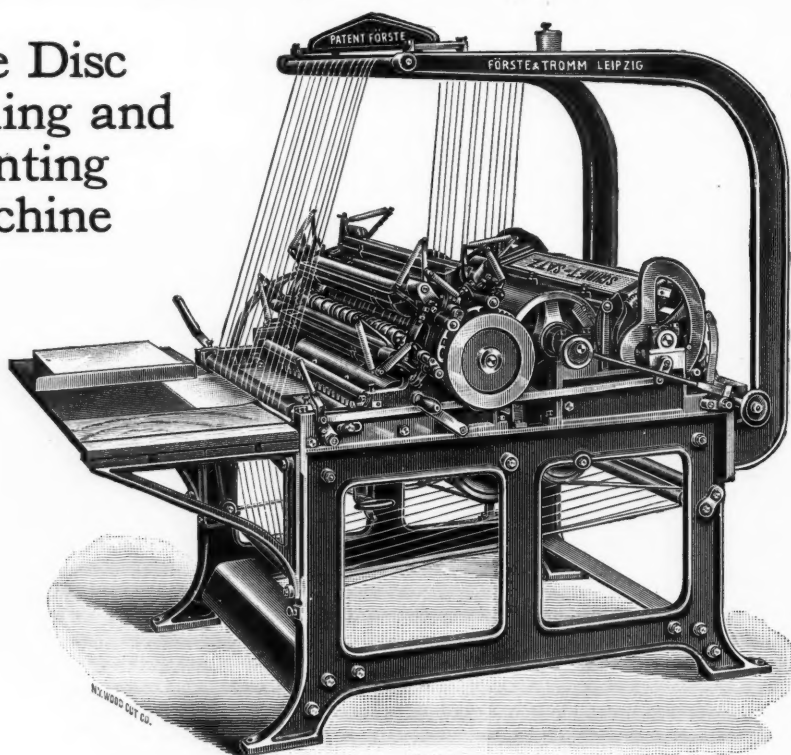
Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

The Disc Ruling and Printing Machine

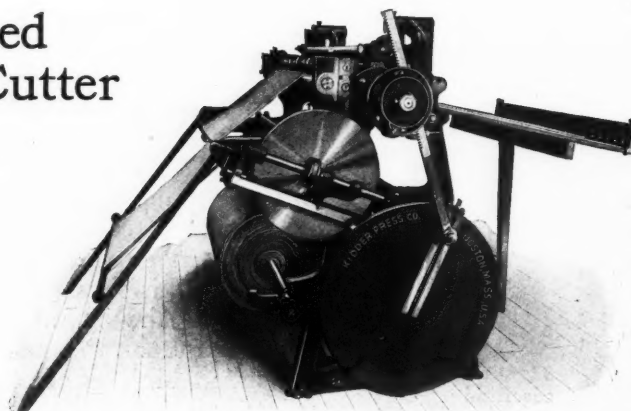


100 per cent more product than from pen machines!

Built without printing attachment, to rule on both sides of sheet with four colors or stop heads on each side.

GIBBS - BROWER CO., Sole Agents, 150 Nassau St., NEW YORK

Roll-Feed Sheet Cutter



Cuts the sheet
absolutely square
and in
perfect register.

—
Sheets may be
any length
up to sixty inches.

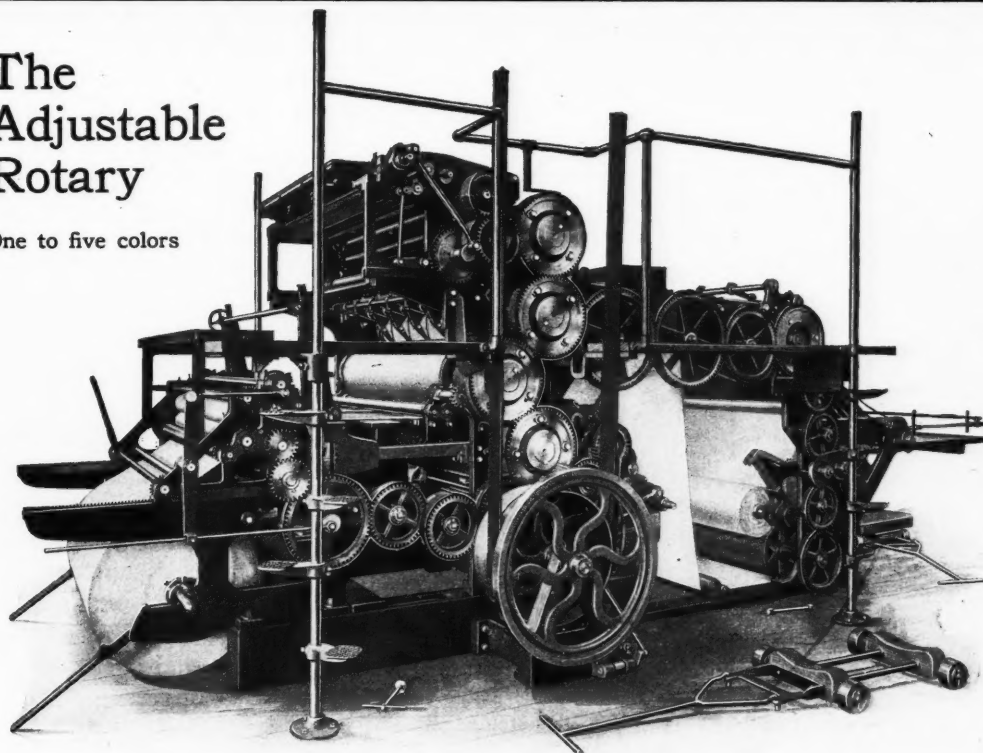
—
We build these
machines
any width.

KIDDER PRESS CO.
DOVER, N. H.

GIBBS - BROWER CO
150 Nassau St., NEW YORK

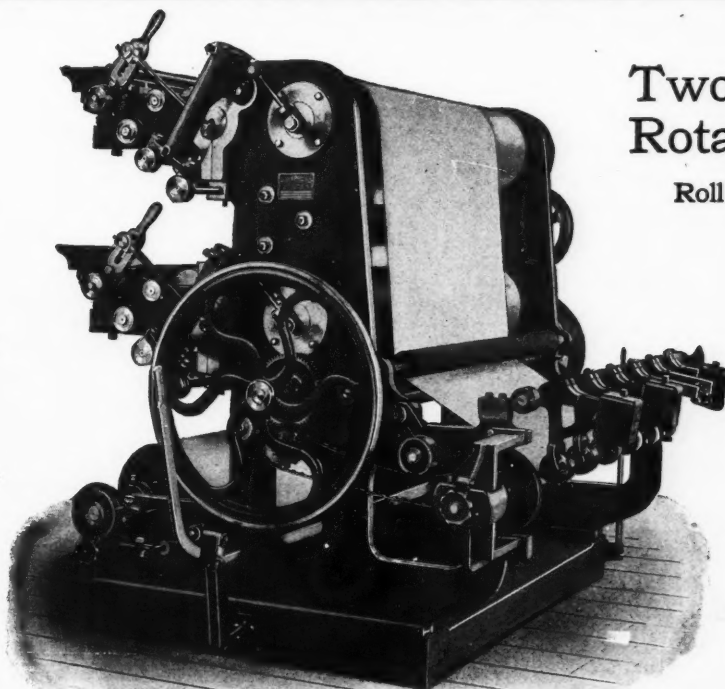
The Adjustable Rotary

One to five colors



The Kidder Press Co. has perfected this style of press, and it is a machine well worth careful investigation. One of these presses will do the work of six two-revolutions.

We build
Rotary
Presses
for doing
all kinds of
work.



Two-Color Rotary

Roll Product

KIDDER PRESS CO.
Factory—DOVER, N. H.

GIBBS-BROWER CO., Sole Agents
150 Nassau Street, NEW YORK

Think This Over, Please

TUBBS caused a saving to the Printers on Wood Goods, during the past twelve months, to the enormous sum of

\$200,000.00

This sum represents the increased discounts which the printers have enjoyed, and TUBBS is the fellow who is responsible. Can you recall where discounts were ever increased before Tubbs came into the field? Are we deserving of support under these conditions? We are absolutely an independent concern, and not controlled by any combination.

WHAT IS THE RESULT OF COMBINATIONS?

I have forebodings for my country in the distant future, and am fearful that corruption will appear in high places and the money powers of our country will concentrate into few hands, and there is great danger of it overthrowing our republic. Really, this has caused me more alarm than at any time during the late war. God grant that my forebodings may not come true.

ABRAHAM LINCOLN.

Unless these combinations, pools, syndicates and trusts are throttled, there will be a panic come upon the people such as the world never saw.

RUSSELL SAGE.

Beware of the trust companies is the warning of William Barrett Ridgely, Comptroller of the Currency, Washington, D. C.

We must not destroy or restrict competition in our manufacturing industries. If we do that it will bring about two classes of people, few masters and many slaves.

JAMES G. BLAINE.

It is a blessing to the printer that Tubbs came into the field when he did, otherwise it is my candid opinion that the largest portion of printers' wood goods would be selling at list to-day instead of an extra discount, such as is the case.

J. W. M.

The Almighty placed oil in the bowels of the earth for his children, but it is very unfortunate that one man owns it all. Were it otherwise it would be 8 cents a gallon instead of 20 cents.

J. R. B.

TUBBS STANDARD CABINETS

Are made in all sizes, two-thirds, three-quarters or full size cases, single, double or triple tier, flat top or galley top, with Tubbs New Idea Cases, the kind without paper lining, and the discount is thirty per cent. It was only ten per cent formerly.



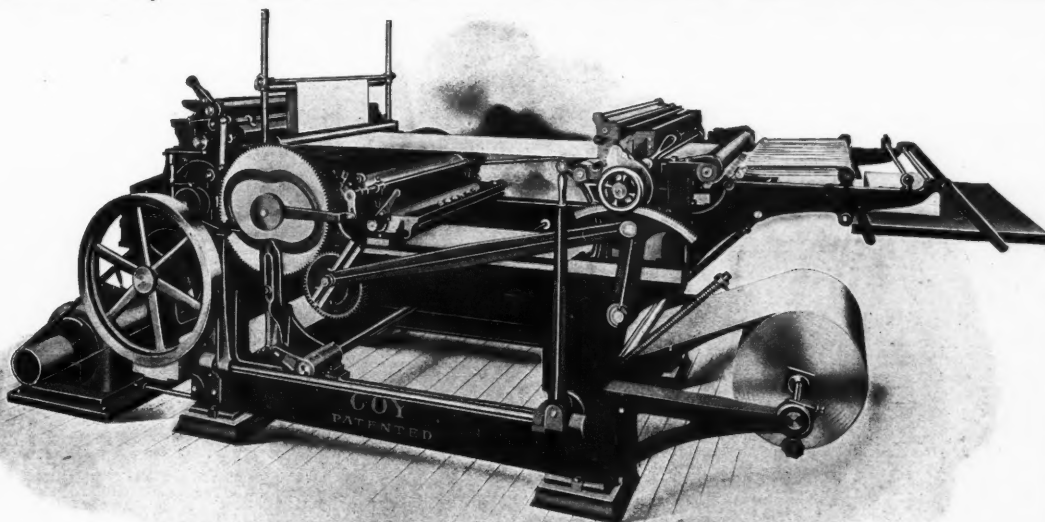
Tubbs Standard Cabinet, No. 260



THE TUBBS MANUFACTURING CO.
LUDINGTON, MICHIGAN, U. S. A.



The Coy Two-Color and Perfecting Web Press



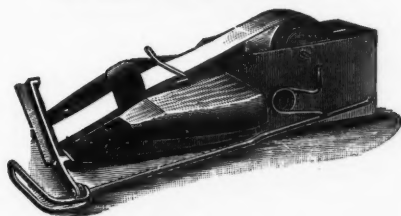
Meets the demands of the printer having long and regular runs in a manner not done by any other machine on the market.

AN ABSOLUTELY ALL-SIZE ROTARY.
It perforates, scores, punches, slits, numbers or rewinds.
THE NUMBERING ATTACHMENT IS A MARVEL.

THE COY PRINTING PRESS CO.
59 PLYMOUTH PLACE :: :: :: :: CHICAGO

Why Wait? Buy now, and
be content, a

DICK MATCHLESS MAILER



Lightest and quickest MAILER made. Once
you try it you will use no other.

SEND FOR CATALOGUE

F. J. VALENTINE
178 VERMONT STREET BUFFALO, NEW YORK

Bausch & Lomb Photo Engraver's Lenses and Prisms

Bausch & Lomb Precision Ray Filter for Three-Color Work

is filling a long-felt want.

- ☐ Optically plane.
- ☐ Accurately made as a photographic lens.
- ☐ Easily taken apart for changing solution and cleaning.
- ☐ It represents the highest attainment in this line.
- ☐ Used and recommended by three-color workers.

BAUSCH & LOMB OPTICAL CO.
ROCHESTER, NEW YORK

New York Boston Washington Chicago San Francisco

FREE

Consultation for

The Printer
The Publisher
The Platemaker

If you purpose

A greater economy in your working conditions
Increasing the output of your presses
Purchasing a Bronzing Machine
Buying a Feeder
Erecting an Electrotpe plant
Equipping a Photoengraving plant
Furnishing a Composing-room

State your needs to

The United Printing Machinery Co.

BOSTON
246 Summer Street

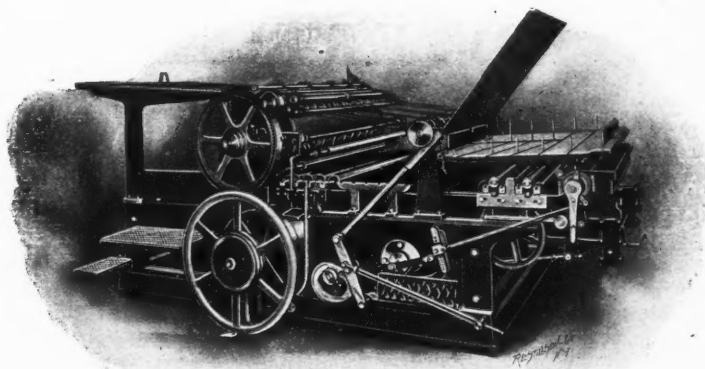
NEW YORK
12-14 Spruce Street

CHICAGO
337-339 Dearborn St.

SOLE SELLING AGENTS FOR THE
**Electric Neutralizer and the Automatic
Typecaster**

"Talking Points"

THE Money is in the Pressroom" is a phrase often in the mouths of printers. It is well to bear this in mind in selecting a press. If the money is in the pressroom the way to get it out of the pressroom and into the hands of the proprietor with a big profit added is by using the Whitlock. These are "Talking Points."



The Whitlock

Has other Talking Points which every printer should know about. They can not all be given in the space of an advertisement but we will furnish them on request. The Printing Trade is opening the heaviest season for work ever known.

Write for particulars, NOW.

Agencies covering America and Europe:

Western Agents

AMERICAN TYPE FOUNDERS CO.,
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver, Los
Angeles, San Francisco.

Southern Agents:

Messrs. J. H. SCHROETER & BRO.,
44 West Mitchell St., Atlanta, Ga.

European Agents:

Messrs. T. W. & C. B. SHERIDAN,
10 Johnson's Court, Fleet St., London, E. C.

FOR CIRCULARS, PRICES, ETC., WRITE

**THE WHITLOCK PRINTING
PRESS MFG. CO., of Derby, Conn.**

AT THE SALES OFFICES BELOW:

Fuller (Flatiron) Bldg., 23d St. and Broadway, NEW YORK
510 Weld Bldg., 176 Federal St., BOSTON, MASS.

TO AMERICAN FIRMS SEEKING BRITISH TRADE

A BOOM in business in the United Kingdom is confidently predicted for the coming Fall and Winter seasons by those who should know. Now is the time, therefore, for business houses catering to the printing, book-binding, manufacturing stationery and allied industries to prepare to *take advantage of it*. An excellent means of reaching the eyes and enlisting the interest of British firms engaged in those trades, is to

ADVERTISE

— IN —

The British and Colonial Printer and Stationer

(Annual Subscription \$3)

(Annual Subscription \$3)

POINTS THAT RECOMMEND IT

FIRST—It was established in 1878, thus has nearly *thirty years' reputation* back of it, in addition to the twenty years' experience of the printing trades, their aims and needs, which most of the members of the staff possess, and which they place at your service.

SECOND—It is the *only weekly journal* in the United Kingdom appealing direct to the printer.

THIRD—It has been in touch with the importers of American printing machinery and appliances from the time of their first introduction in any quantity, some fifteen years ago, and they are regularly advertising in its columns to-day.

FOURTH—What has been done by them can also be done by you, and we are willing to help you do it. It evidently pays other firms to advertise continuously in *The British and Colonial Printer and Stationer* and it should pay you also. Make a trial and see for yourself.

Read the following Testimony to the UTILITY AND VALUE OF OUR PAPER, and send for Scale of Advertising Charges, with which will be mailed Specimen Copies and a sixteen-page Pamphlet containing 150 OTHER OPINIONS from Advertisers, Readers, the Press, etc.

HERBERT L. BAKER (General Manager), THE UNITYPE Co., NEW YORK: "Allow me to express my surprise and gratification at finding so much of interest and value to me in your columns."

CHALLENGE MACHINERY Co., CHICAGO: "The subject of advertising in your very popular publication will be duly considered."

CHANDLER & PRICE Co. (Printing Press and Machinery Makers), CLEVELAND, OHIO: "We assure you we appreciate your publication."

CONGER ENGRAVING PLATE Co., U. S. A.: "We have long understood *The British and Colonial Printer and Stationer* to be the leader of its class in Britain."

INLAND TYPE FOUNDRY, ST. LOUIS, MO.: "A representative printers' paper."

McKELLAR, SMITHS & JORDAN, PHILADELPHIA: "The amazing industry and excellent tact of the conductor is apparent even on a superficial glance over its pages."

McMILLAN BOOK Co., ILION, N.Y.: "We shall certainly hope to avail ourselves of the advantage of the leading journal in England, so far as typographical matters are concerned."

MORTON, PHILLIPS & BULMER, MONTREAL: "I think very highly of your journal, and read it with great pleasure, as do all of our firm."

PAUL SHNIEDEWEND & Co., CHICAGO: "We do not doubt but what the *Printer and Stationer* is a good printers' journal wherein to advertise our machinery."

SECRETARY NEW YORK TYPOTHETÆ: "Regard your journal as a very valuable compendium of the news relating to printing, and always look for its arrival with much interest."

PAWLY PUBLISHING Co., ST. LOUIS: "The sample copy you sent us has come to hand and been looked over. We can add our testimonial to that of many others that the reading matter therein is of high quality."

SPECIAL ISSUES, which have a large extra Home, Colonial and Foreign Circulation, in March, June and September

PUBLISHERS AND PROPRIETORS:

W. JOHN STONHILL & CO., 58 Shoe Lane, LONDON, E. C.

? Do you want any particulars or prices on anything used in printing? Write us. We can tell you.

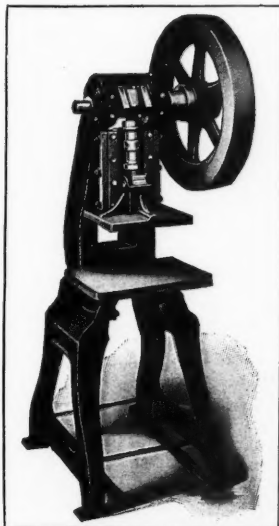
THE PRINTERS' STORE

Presses and Paper Cutters — all makes. Tubbs Wood Goods. Tubbs Wood Type.

Read our latest circular about the DIAMOND CYLINDER PRESS.

Chas. Beck Paper Co., Ltd.
609 CHESTNUT STREET :: PHILADELPHIA, PA.

There is but one Best in anything
IN OPEN DIE PRESSES the Best is stamped
A. DEWES COMPANY



THE DEWES OPEN DIE PRESS

is especially designed for work requiring knife-edge cutting dies and is a Rapid-action, Compactly Built Machine which will

Quickly Save Its Own Cost

in time-economy over mallet work. This machine is especially adapted for small work in cutting Labels, Stationery, Lithographic Designs and all Soft and Fibrous Materials.

MANUFACTURED AND SOLD BY
A. DEWES COMPANY
Booklet on request 475 Broadway, NEW YORK

WETTER

THE STANDARD MODEL

THAT IS OPERATED BY A PLUNGER WITH THE WORD "No." TO PRECEDE THE FIGURES

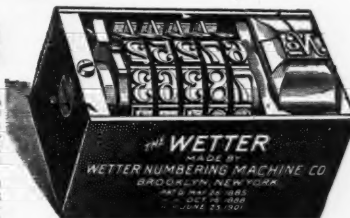
Type-High Numbering Machine

Can be locked in the form by itself, the same as type, or surrounded by type to number and print at one impression, as all the figures can be properly inked; and is the only machine that can be successfully used on either a cylinder or job press.

Each impression of the press automatically changes the numbers. The Wetter is operated by plunger containing the word "No." to precede the figure. This "No." slide is removable without taking the form from the press, and any other character, such as "A," "B," "C," etc., can be inserted in its place in a moment. With each machine we furnish a "blank" slide to use in place of the word "No." when working the machines on a job press and when it is more desirable to have only the figures print.

The NEW MODEL WETTER is constructed of the best materials; parts are hardened where necessary; workmanship the best, and is superior to any numbering machine now on the market.

The Figure Wheels are steel. All Figures are cut deep, and the faces perfectly flat and sharp. Every "WETTER" is guaranteed.



Model 125. Size, 7/8 x 1 1/2 inches.

SOME OF THE STANDARD MODELS

Model	Number of Wheels	STYLE OF FIGURES	Height, Inches	List Price	Code Word
237	3	12345	Type High	\$11 00	Jay
186	4			12 50	June
125	5			14 00	Jimmy
126	6			17 00	Jaguar
127	7			21 00	Jasper
188	3	№ 1234	Type High	12 00	Key
182	4			12 50	Keel
130	5			14 00	Karat
131	6			17 00	Kopeck
132	7	№ 12345	Type High	21 00	Kindle
242	3			14 00	Rain
187	4			16 00	Roach
147	5			18 00	Racket
148	6			21 00	Radish
149	7			24 00	Rafter
197	3	1234	Type High	16 00	Enter
198	4			18 00	Ending
199	5			22 00	Ethics
244	4	123456	Type High	24 50	Titter
156	5			27 00	Teale
157	6			30 00	Tavern
158	7			33 00	Taunt
191	3	12345	Type High	23 00	Pack
144	4			24 50	Part
145	5			27 00	Pint
146	6			30 00	Parry
241	7			33 00	Pearl

Any of the above models can be arranged on special order to print one number six times, or twenty-four times, or almost any other combination desired. Prices according to quantity ordered at one time. Order by Model Number.

CASH SALES SLIP WETTER

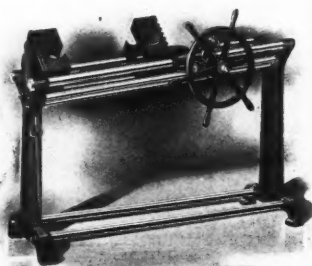
Models 171, 172, 173, 174 are intended for Cash Sales Slip Work; can also be made to number almost any combination desired that can be made with a two or three wheel machine. Special prices for combinations other than those listed.

171	2	1 to 50 and repeat	Type High	10 00	Congo
172	2	50 to 1 and repeat	Type High	10 00	Congoback
		23			
173	3	1 to 100 and repeat	Type High	13 00	Dancer
174	3	100 to 1 and repeat	Type High	13 00	Dancerback

All Typefounders and Dealers Sell Them.

WETTER

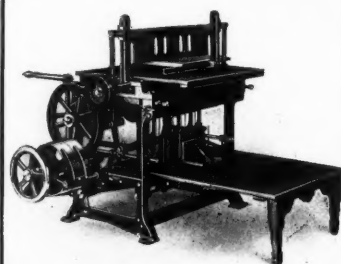
NUMBERING MACHINE COMPANY 331-341 CLASSON AVE.
Brooklyn, N. Y., U. S. A.
Cable Address—"WETTER-BROOKLYN." Codes used, A B C and WESTERN UNION.



THE BEST BUNDLING PRESS ON EARTH

Quick in action.
All racks and gears cut from solid steel.
Geared to give the most power with the least exertion.
Range, 3 x 6 to 9 x 9 inches; floor space, 22 x 60 inches; weight, 650 pounds.
As rack-teeth are cut on tie-bars, nothing projects beyond the frame.

DEXTER PROFIT PRODUCERS



THE MOST POWERFUL BLANK- BOOK FOLDER

Folds sections 6 x 6 to 28 x 28 inches up to half an inch in thickness.
Folds just as fast as sections can be fed.
No rollers used.
Immense pressure secured by heavy iron jaws pressed together by extremely powerful toggle.
The earning capacity of this machine is apparent to every bookbinder.

THE MOST SUCCESSFUL LETTER-CIRCULAR FOLDER

Feeds automatically.
Folds 80 to 100 a minute.
Folds sheets $8\frac{1}{2}$ x 11 inches, or the half sheets $5\frac{1}{2}$ x $8\frac{1}{2}$ inches, making the regular letter fold on the full sheets and two parallel folds on the note size.
Strongly built and perfectly adjusted to stand years of hard and constant service.



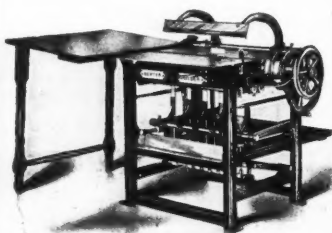
Requires little attention further than keeping a supply of sheets on the feed-table and removing folded sheets when packing-box is full.

Makes a very large saving both in time and money over hand folding.

Floor space, 2 feet x 3 feet 10 inches; weight, 250 pounds.

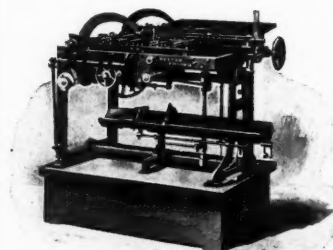
24-INCH SINGLE FOLDER

A machine for making one fold in any number of sheets from 1 up to 24.
Especially designed for putting a parallel fold in work already folded to two or three right-angle folds, two or more on.
Tight pressure is secured by passing sheets through a pair of calendering rollers.
Speed as fast as sheets or signatures can be fed.
Floor space, 4 x 6 feet; weight, 1,500 pounds.
A very good investment for the catalogue and booklet maker.



THE PONY CIRCULAR FOLDER

Folds sheets 6 x 9 to 14 x 20 inches.
Three or four right-angle folds.
Parallel third and fourth folds.
Note or letter fold.
Pastes eight pages, if required.
Floor space, 33 x 42 inches; weight, 1,200 pounds.
The variety of work this folder is capable of makes it an especially profitable machine for the job-printer.



DEXTER FOLDER CO.

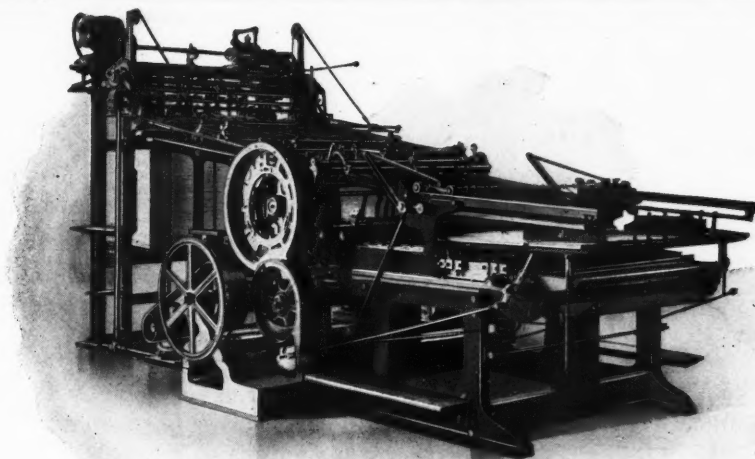
MAIN OFFICE AND FACTORY:
PEARL RIVER, N. Y.

NEW YORK
CHICAGO

BOSTON
SAN FRANCISCO

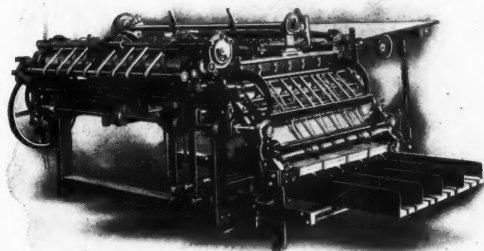
DEXTER

Feeders Folders Cutters



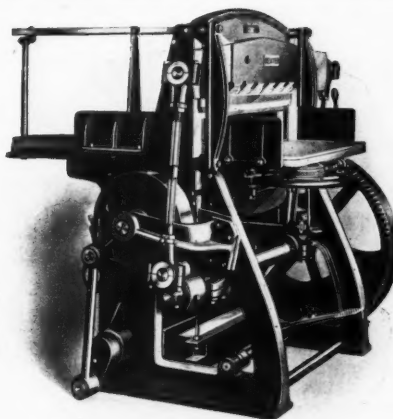
DEXTER AUTOMATIC PRINTING-PRESS FEEDER

DEXTER FEEDERS FEED as fast as the job will stand and with a positiveness in accuracy that is distinctly their own. A tested assemblage of tested parts. Constructed by the highest class of mechanics. You prove their speed and accuracy in your own plant before purchasing.



DEXTER QUADRUPLE MAGAZINE FOLDER

DEXTER FOLDERS FOLD, and they do it accurately. Not sometimes, but all the time. You can depend upon the Dexter to work twenty-four hours a day, and do fast and accurate work every minute. We can furnish any style of folder it is possible to build.



DEXTER AUTOMATIC CLAMP CUTTER

DEXTER CUTTERS CUT smooth and true. The improved design of our Automatic Clamp and rigid knife movement enable us to guarantee perfect accuracy and a cutter that is from 10 to 50 per cent heavier and stronger than any other.

SALES AGENTS

Great Britain and Europe
T.W. & C.B. SHERIDAN Co., London, Eng.
Canada, J. L. MORRISON Co., Toronto
Australia, ALEX. COWAN & SONS
Melbourne, Sydney, Adelaide
South Africa, JOHN DICKINSON & Co.
Cape Town, Johannesburg and Durban

DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY — PEARL RIVER, NEW YORK
Branch Offices — NEW YORK, BOSTON, CHICAGO, SAN FRANCISCO

Southern Agents—J. H. SCHROETER & BRO., Atlanta, Ga.
Southwestern Agent—F. A. VENNEY, Dallas, Texas

RELIABLE
Printers' Rollers
FOR
Winter Use

ORDER THEM NOW
FROM

Sam'l Bingham's Son
Mfg. Co.

FACTORIES

CHICAGO

195-207 South Canal Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

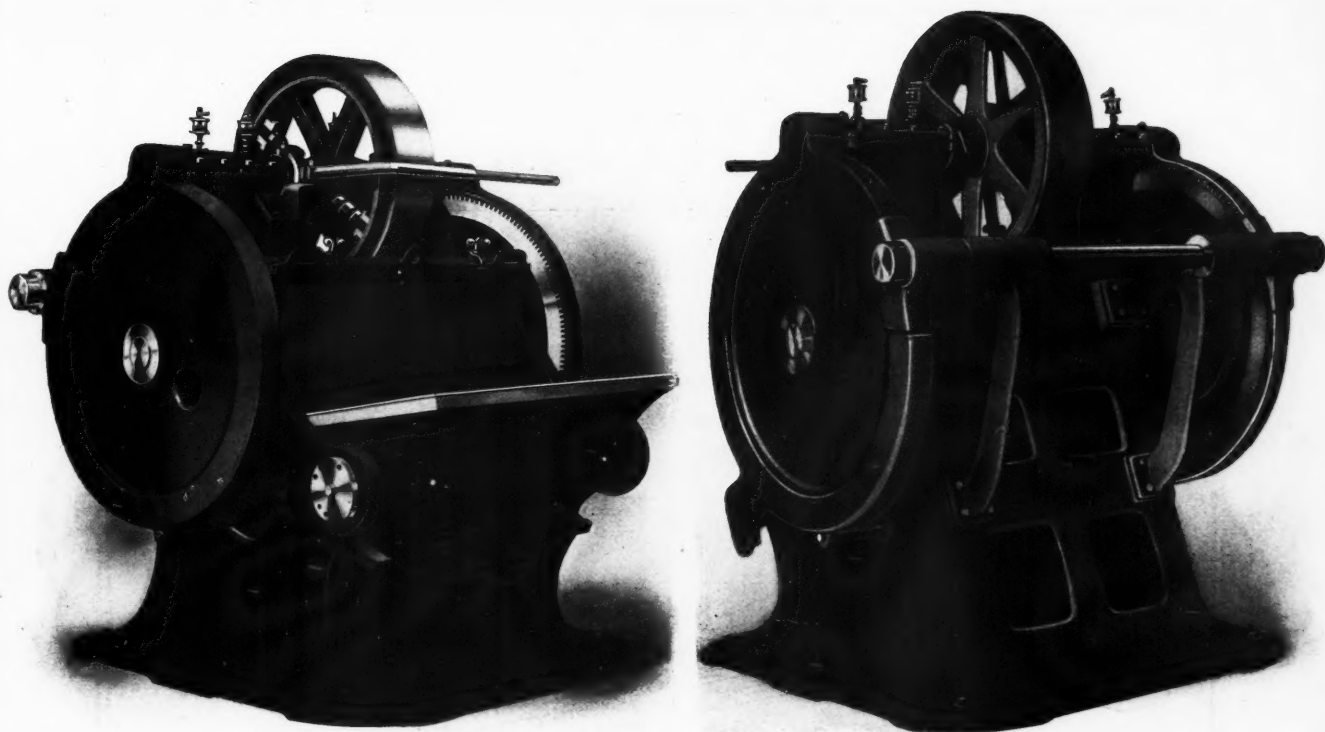
21-23 South Third Street

KANSAS CITY, MO.

Fourth and Broadway

ATLANTA, GA.

52-54 Forsyth Street



Eccentric-action Cutting and Scoring Press, Style Two

THIS is the most rigid, powerful and enduring press obtainable for "all around" paper-box cutting and scoring.

Usual rate of operation, 1,200 to 1,800 impressions per hour; but, when conditions are right, may be, and frequently is, speeded up to 2,400.

Face of platen, $26\frac{3}{8}$ x 40 inches. Net weight about 9,700 pounds.

We now have several in the works approaching completion and can, at last, quote comparatively prompt deliveries.

For complete description, with details and prices, see our latest, June, Catalogue, pages 52 to 64, inclusive. Other sizes and styles also described therein.

JOHN THOMSON PRESS COMPANY

Main Office and Factory

NOTT AND EAST AVENUES, LONG ISLAND CITY, NEW YORK

CHICAGO—1701 FISHER BUILDING

BOSTON—176 FEDERAL STREET

LONDON—57 SHOE LANE, E. C.



**Use the
Star Brand
of
Printing
Inks.**

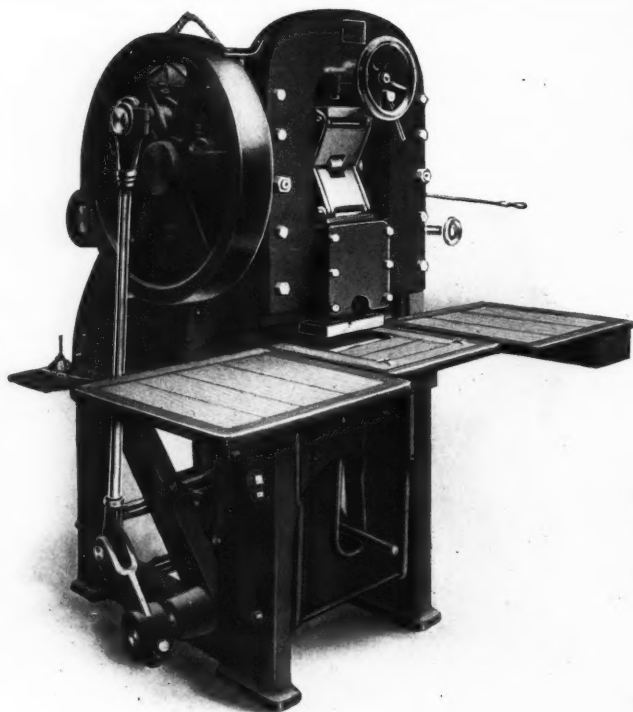
Red Star Label.

Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.





F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.



The New Carver Automatic Stamping and Embossing Presses

will be EXHIBITED at
the Advertising Show in
the Coliseum, Chicago, Oct.
8 to 16, 1906.

At the National Business
Show in the Madison Square
Garden, New York City,
Oct. 27 to Nov. 3, 1906.

 **COME AND SEE THEM IN
PRACTICAL OPERATION** 

C.R. CARVER COMPANY

N. E. Cor. Fifteenth and Lehigh Ave.
PHILADELPHIA

CANADIAN AGENTS
MILLER & RICHARD
7 Jordan St.
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F. A. VINNEY & CO.
255 Commerce St.
DALLAS - - - TEXAS

THE IMPERIAL ART PRESS

THE LATEST AND BEST

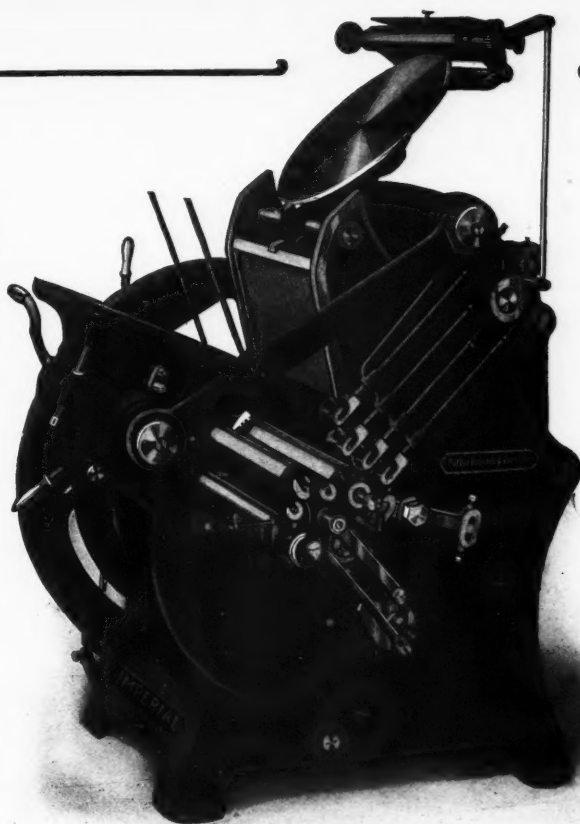
Adapted for highest grade
of work.

Contains features found in
no other job press.

Two Sizes: 10 x 15 and
14 x 22.

**Imperial Art Press
Company**

77 Summer St., Boston, Mass., U. S. A.



The Carlton Rotary Perforating Machine

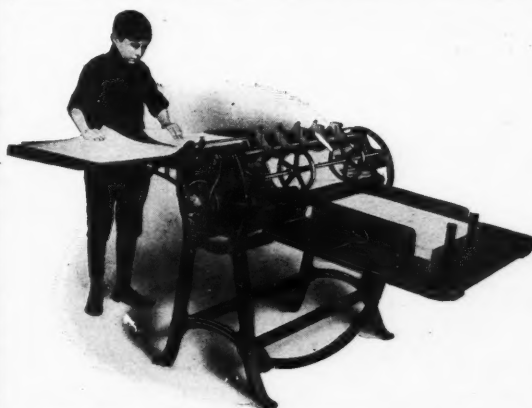
**Does everything any other
Perforator will do, and
does it Quicker and Better.**

**Does many things no other Per-
forator can do. Is therefore
in a class by itself.**

**Machine's Speed limited only
by Speed of Operator.
No Swelling or Pounding of
Stock, making numbering and
binding easier.**

**It does not punch holes through
the paper, but makes a clean
cut, leaving no burr on under
side.**

**The only machine that can
be equipped to Perforate,
Cut, Trim and Score Pa-
per all at One Operation.**



**Your Special Attention is
called to the fact that perfora-
tions can be made on the
Carlton Rotary Perforat-
ing Machine before being
printed, and printing success-
fully done thereafter.**

**It makes the Neatest,
Cleanest, Smoothest
Perforation in the World.
It will Pay for Itself in
Time Saved.**

**No Tapes,
No Rubber Bands,
No Gears.**

**Standard Sizes—30 ins. wide.
Special Sizes made to order.**

FOR SALE BY PRINCIPAL DEALERS AND PRINTERS' SUPPLY HOUSES IN UNITED STATES AND CANADA.

PARSONS BROTHERS, 257 Broadway, NEW YORK

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ARE OUR FOREIGN REPRESENTATIVES

Let us send you our descriptive catalogue, showing character of work and fully explaining the Carlton. It's yours for the asking

NATIONAL PERFORATING MACHINE CO., KANSAS CITY, MO., U. S. A.

OWNERS AND MANUFACTURERS

Official Notice—

The Franklin Ink & Color Co.

179 LAFAYETTE STREET
NEW YORK CITY

To the Trade:

We herewith beg to announce that we have severed our relations with the firm of Berger & Wirth, with whom we have been connected for many years, and will henceforth be known as

The Franklin Ink & Color Co.

where we will be in a position to serve our patrons with the same quality of goods as heretofore. Thanking you for many kind favors in the past, and soliciting your future business, we remain,

Sincerely yours,

H. O. WALDBAUR
GEO. AUSTER

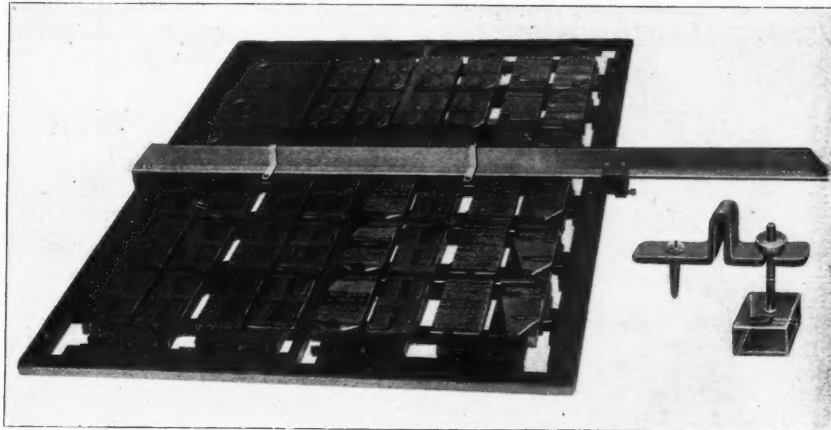
JOHN S. WILSON
ALEX. S. DOIG

Manufacturers of

**Lithographic and Printing Inks
Steel and Copperplate Inks
Cover Inks and Tints of every description
Fine Dry Colors
Bronze Powders
Varnishes**

A Temporary Adjustable Cross-Bar

Price \$10
Net
F. O. B.
Chicago



Adjustable
Saddle

For
supporting a
sectional base
or wood
furniture
form.

PATENT APPLIED FOR

IF this BAR saves locking up one form on the bed of the press, it pays for itself.
IF it saves springing your chase in a case where you have to remove the regular cross-bar, it pays for itself.
IF it saves "pieing" one form, it has paid for itself many times.
IT is a profitable tool for both the composing-room and the pressroom.

IT IS FOR SALE BY

Gilbert, Harris & Company
OWNERS AND LICENSORS

**PATENT
METALLIC OVERLAYS**

WHEN
PROPERLY
USED

THEY ARE
THE GREATEST
LABOR-SEVER
OF MODERN TIMES

158-164 E. Harrison St.
CHICAGO.

NEW YORK OFFICE, 32 UNION SQUARE

PRINTED WITH PATENT METALLIC OVERLAYS

[137]

THE J. L. MORRISON COMPANY

OF NEW YORK

ARE NOW CARRYING IN STOCK AT THEIR

Western Branch, 354 Dearborn Street, Chicago

A FULL LINE OF

"PERFECTION" Wire-Stitching Machines

PARTS, WIRE, ETC., READY FOR IMMEDIATE DELIVERY

Head Office—143 WORTH STREET, NEW YORK

Branches—LONDON, TORONTO, LEIPZIG



PUCK'S SOAP

Is most appreciated by those whose occupations require frequent washing of the hands. It is the PRINTER'S best friend. Wonderful in its effectiveness, tho' mild, soothing and antiseptic. Try it in your shop and you will want it in your home. Used in the largest printing plants everywhere and sold all over the United States.

Two dozen cakes, trial order, will be sent you from our nearest branch for \$1.00. If you are not delighted with it, it won't cost you a cent. Price for larger quantities upon request

Puck Soap Company, Des Moines, Iowa

Peerless Electric Co.

122 - 124 S. Green Street, Chicago

TELEPHONE, MONROE 1362

Headquarters for Direct Current Motors

High-grade Electrical Repairing
and Construction

PRICES REASONABLE & GIVE US A TRIAL

PRINTS BRIGHT GOLD

(SEE INSERT, APRIL, 1905)

RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . .	\$3.00 per lb.
Pale Gold, . . .	3.00 "
Copper, . . .	3.00 "
Aluminum, . . .	4.00 "

Put up in
½ and 1 pound
tin cans.



T. RIESSNER
57 Gold Street, NEW YORK

"No finer specimen of the Printers' Art exists, nor one which contains more valuable 'meat.'"

The British Printer

For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

Tells all about trade progress. Is itself a sample of the finest and best in typography. With each issue is included a set of sample jobs for "lifting." Every number contains pictorial reproductions in half-tone and colors. THE BRITISH PRINTER is the pioneer of three-color and its best exponent.

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PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

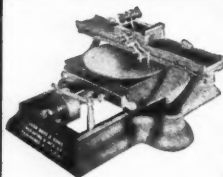
Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. Yearly Subscription for Foreign Countries, 14s.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE . . . BERLIN, W. 57, GERMANY



STEEL AND COPPER PLATE ENGRAVING MACHINES

The latest improved and most up-to-date. Pantograph Engraving Machines, especially adapted and designed for engraving cycloid ruling, tints for checks and bonds, lettering, etc. Steel and Copper Plate Ruling Machines for making all styles of ruling; straight, waved, circular and radiated. Guaranteed to do accurate work. Highly endorsed by all leading bank-note engravers.

ENGRAVING MACHINERY FOR TEXTILE FABRIC PRINTERS

Patentees of Pantograph Engraving Machines, used by all the print-works throughout the United States and Canada. This machine has been remodeled and includes all the latest improvements to facilitate and simplify the engraving of copper rolls.

STEEL CYLINDERS FOR EMBOSSED PURPOSES

Illustrated and descriptive circulars sent on application. Please mention this paper.

John Hope & Sons Engraving and Manufacturing Company, Providence, R. I.

New Perfected Prouty Press

From Florida we get:

Replying to your letter of May 26 (a circular letter), would say that we are now operating two of your Perfected Prouty Presses, which are giving very good satisfaction. The writer has had experience with this machine for nearly twenty years and knows that for general work they can not be excelled, especially in the sizes up to 10 x 15.

One of the best rated printers in "Frisco," after using the press, and on being cleaned out by the "Big Fire," writes:

We take pleasure in handing you, through the "Hadwen Swain Mfg. Co.," order for Prouty Presses as follows: Three No. 2, 9 x 13; five No. 3, 10 x 15; two No. 4, 12 x 18.

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

185 Summer Street,

BOSTON, MASS.



C. E. DONNELL'S INK REGULATOR

WHAT IT IS. Ink Regulator is a colorless oil that readily dissolves all fine lumps in any ink, thus making even a poor grade of ink do work that a better grade will not do without it. When we say any ink, we mean all colors and shades. Jobs on coated, S. & S. C. or any hard paper can be backed and handled without off-set in from ten minutes to one hour without spreading to dry.

GIVES STRONGER COLOR. Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value—it both reduces and dries almost immediately, at same time press can stand over night and start without wash-up, especially with black ink.

OLD INKS CAN BE SAVED. All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

INKS WILL NOT CURDLE OR CLOUD when mixed with INK REGULATOR, even if extremely thin.

SAVES PAPER. Many a job has been rejected because of off-set or it took too long a time to deliver, because the ink wouldn't dry. No slip sheeting needed.

BY WORKING INK REAL THIN with INK REGULATOR two rollers will give as good distribution as four will ordinarily do. **IN COLD WEATHER** presses can be started immediately by having ink mixed fairly thin.

PRINTING WITHOUT PEELING can be done with temperature as low as freezing point.

MISTAKES NOT POSSIBLE. INK REGULATOR working with the highest results in all grades and colors of printers' ink, the possibility of the pressman using the wrong reducer, as one that works in one grade of ink only and not in another, is removed.

QUANTITY TO USE. Reduce all job or book inks to consistency or thinness of ordinary news ink to get best results. For news or web press ink, 5 gals. to 500 lb. barrel. A little more or less will never hurt the ink.

PUBLICATIONS ON TIME. Many a publisher has changed pressrooms because the paper could not be run and backed up on hard paper, then run through the folding machine the same day, so as to get in mails, and still have all half-tones come up clean and clear. INK REGULATOR will do the work. A trial will convince you.

WEB PRESSES. When used on Web presses 50 per cent more color can be carried without off-set or fill-up. A harder paper can be used also without smear or off-set.

ADVERTISERS RETAINED. Advertisers often discontinue their advertisements when the fine lines cannot be seen because of the ink not working right. Every ad comes out clear even on cheapest No. 2 news paper, and entire issue run without wash-up.

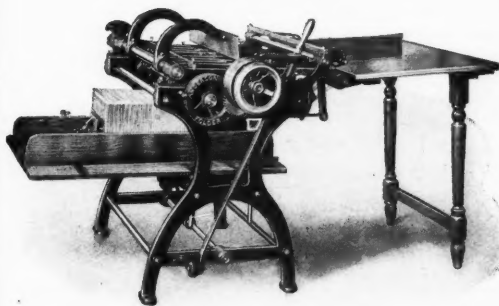
YOU SAVE INK, TIME, PATIENCE and hold trade, and get the reputation of doing the cleanest and best work in the shortest time. Remit by draft, P. O. or exp. order.

PRICES: 1 Pint, 50c. (Prepaid by express, 65c.) 1 Quart, \$1.00. (Prepaid by express, \$1.25.) 1 Gallon \$3.00. 5 to 40 Gallons, \$2.25 per gal. 50 Gal. Bbls, \$2.00 per gal. Order now. Address Dept. 1 C. E. DONNELL CO., 18 S. 2ND ST. ST. LOUIS.

For sale by dealers in printers' supplies. If your supply house does not carry it in stock, will send direct for above prices. Ink Regulator is used on this publication.

Drop-roller Folder

ONE FOLD



SPEED **6000** PER HOUR

MADE BY

C. F. ANDERSON & CO.

394 - 398 SOUTH CLARK STREET

CHICAGO

The National Wire Stitcher

BUILT to LAST

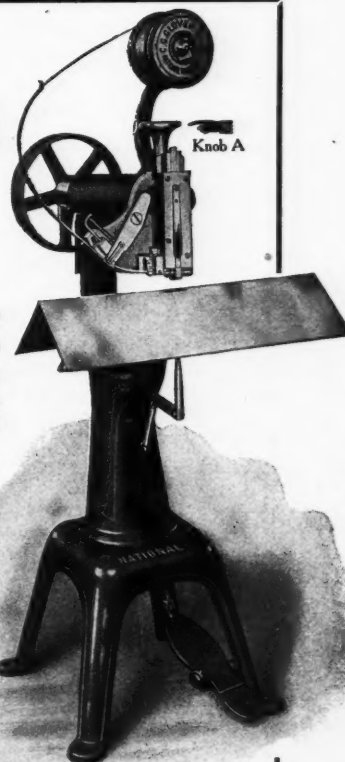
All thicknesses of work from one sheet to full capacity of machine stitched without change of parts.

Turning knob A, automatically adjusts machine to any thickness of work and proper length of staple.

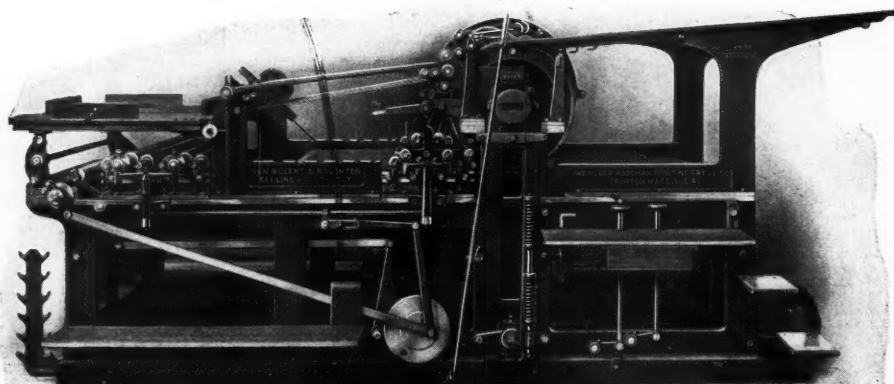
1 sheet to 1 inch.

MANUFACTURED BY
C. G. GLOVER & COMPANY

48 Centre Street
NEW YORK, N. Y.



THE HUBER-HODGMAN PRINTING PRESS



THE success of the new Huber-Hodgman Printing Press is best proved by the endorsements of its users. Without a single exception, every purchaser has added a word of praise—some for excellent distribution, others rigid impression, fine construction, noiseless operation, lightness of power, register, etc. This press drives in upper and lower rack with straight shaft, one gear driving the bed and the other the cylinder, making a direct action and positive register always between bed and cylinder. The bed is reversed with a six-inch block through a broad-faced shoe, doing away with the rattle and noise caused by the roller cutting the shoe. The longer the press is operated the smoother the shoe becomes, and, with this mechanism, will last as long as the press.

It requires very little time to post yourself as to the merits of our claims that this is the best built, most durable and efficient printing-press. A customer, placing an order with us recently, said he was indebted to the knockers for the inclination to examine this press, and, having examined it, agreed our claims were true.

Who are the Knockers? They are the cheap salesmen who, knowing nothing of merit or the article they represent, seek to win by prejudice, and prevent the customer from making a comparison. We ask you to examine the Huber-Hodgman and judge for yourself.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
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AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, 801 Harrison. CHICAGO

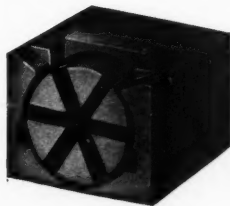
TWO WAYS TO PRINT FROM PLATES

USE INDIVIDUAL WOOD BASES		USE A WESEL IRON GROOVED BLOCK	
COST OF		BASES	
<i>One-half cent per square inch.</i>		<i>After first investment, nothing.</i>	
TIME ON		LOCK-UP	
<i>Two hours.</i>		<i>One hour.</i>	
REGISTER ON		THE PRESS	
<i>Use cardboards (three hours on sixteen pages.)</i>		<i>Turn a few screws. One hour for close register on a 16-page form.</i>	
TIME ON		MAKE-READY	
<i>Eight hours.</i>		<i>Five hours.</i>	
HOW LONG WILL THEY		STAY IN REGISTER?	
<i>One day—or less.</i>		<i>Forever.</i>	
HOW LONG WILL THE		UNDERLAYS LAST?	
<i>Ten to forty thousand impressions.</i>		<i>Right through the run.</i>	
HOW MANY IMPRESSIONS		WILL THE PLATES STAND?	
<i>From 50,000 to 100,000, depending a great deal upon the condition of the block.</i>		<i>At least half a million on a good press.</i>	
HOW WILL THE		JOB LOOK?	
<i>Fair.</i>		<i>Superior.</i>	

WHICH SIDE OF THE BOOK IS YOUR PROFIT ON?

The result of providing a solid, unyielding iron base between bed and cylinder is to dispense with guess-work and make results sure in the lock-up, register, make-ready and printing. Work does not have to be done over at any stage. *Stop the above abuses AT ONCE* by investing in a WESEL IRON GROOVED BLOCK. It contains more desirable features than any other iron or steel plate-mount.

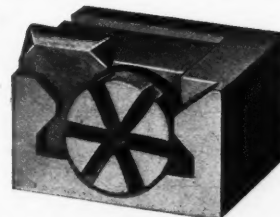
NO OTHER BLOCK WILL DO AS WELL



REGULAR HOOK

DITTMAN REGISTER HOOKS

The finest Register Hook for color printers, or for working plates with type. Built like the finest watch, but heavy and indestructible. Guaranteed positively accurate. To be used with sectional metal furniture of the same height.



NARROW-MARGIN HOOK

F. WESEL MANUFACTURING CO.

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photo-Engravers

NEW YORK, 10 Spruce Street
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CHICAGO, 150-152 Franklin Street



Main Office and Factory
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NEW YORK CITY

OUR CUT STALK



An **Art** Department

An **Engraving** Department

A **Printing** Department

(All up to snuff)

Located in Denver—the hub
of the Western States

Are you on?

Do you savvy?

The Williamson-Haffner Co.

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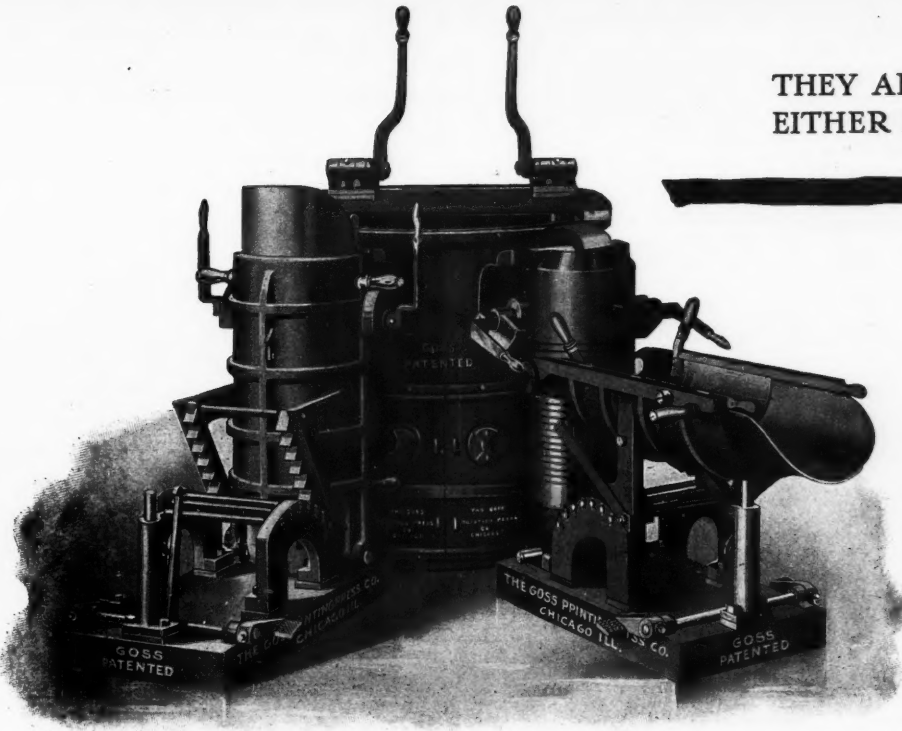
The United States Colortype Co.

GENERAL PRINTERS

(ALL UNDER ONE MANAGEMENT)

DENVER

THEY ARE BUILT WITH
EITHER 1, 2 OR 3 PUMPS



The Goss Stereotyping **METAL-POT *and* PUMP**



HE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

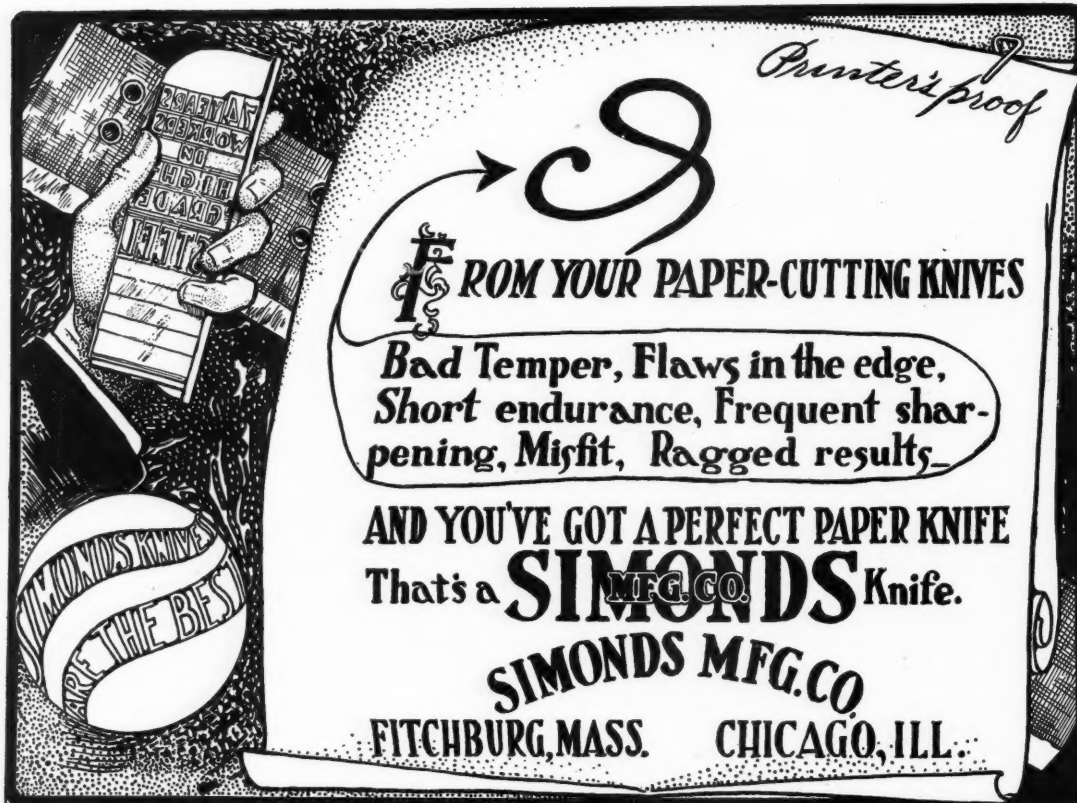
¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.

Printer's proof



FROM YOUR PAPER-CUTTING KNIVES

**Bad Temper, Flaws in the edge,
Short endurance, Frequent shar-
pening, Misfit, Ragged results—**

AND YOU'VE GOT A PERFECT PAPER KNIFE
That's a **SIMONDS** Knife.
MFG. CO.

SIMONDS MFG. CO.
FITCHBURG, MASS. CHICAGO, ILL.

The REDINGTON Counting Machine

Accurate
Durable
Easy to Read
Well Proportioned
Easy to Oil or Inspect



All Steel
No Screws
Easy to Set
Handsomely Finished
Moderate in Price

Size, 3¼ in. by 2½ in. by 2½ in.

Ask your Dealer. He will tell you.

F. B. REDINGTON & CO., 103 South Sangamon Street
CHICAGO

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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than 2 lines, \$2 per additional line.

ADVERTISING CALENDARS AND PADS.

BONNERWITH, I., & Co., 14-16 Thomas st., New York. Samples for 1907.

ADVERTISING FANS.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

ADVERTISING NOVELTIES.

ANXIOUS to keep posted? Read *The Novelty News*, Chicago, U. S. A. Illustrated monthly, 50 cents a year. The authority in its field.

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.
NORTH-WESTERN NOVELTY Co., Geneva, Ill.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson blvd., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

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STARK & SELIG, 458 W. Broadway, New York.

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Blecker st., New York.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Inc'd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia.

BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

WESTERN BRASS TYPE FOUNDRY Co., 3749 Texas av., St. Louis, Mo. New modern machinery and plant.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSING Co., Plainfield, N. J. See "Crescent Goods."

MEYER-ROTIER PRINTING Co., Milwaukee. Printers and jobbers can add a few choice, original designs to their line by writing us.

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1907. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

CASE-MAKING AND EMBOSSING.

SHEPARD, THE H. O., Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Brdwy., Brooklyn, N. Y.

CHASE MANUFACTURERS.

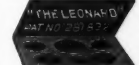
BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss Steel Electric Welded Chases.

COATED PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

COIN CARDS.

COIN CARDS (6-hole), any printing, in 1,000-lots, \$3.75; 1-hole cards, any printing, \$3 per 1,000; less for more. THE DETROIT COIN WRAPPER Co., Detroit, Mich.



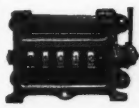
COLOR CARDS AND WOOD SAMPLES.

MORRISON, C. C., 363 S. Clinton st., Chicago, manufacturer color cards and wood samples for mixed paints.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE Co., THE, 116 Nassau st., New York; 858 Dearborn st., Chicago. Satin-finish plates.

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DURBROW & HEARNE MFG. Co., 9 Wooster street, New York, Counter No. 4207, for counting number of sheets or papers printed, from 0 to 99,999; can be set back; size, 5 1/2 by 4 1/2 by 2 1/2 in.; in use 25 yrs. by best concerns.

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BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolutions and fast new presses. Also rebuilt machines.

DESIGNERS AND ENGRAVERS.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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KIENLE & Co., 109-113 S. 5th st., Brooklyn, N. Y. Manufacturers of lithographic and printing inks.
RAY, WILLIAM H., PRINTING INK MFG., Co., 735-7-9 E. 9th st., New York.
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THE FRANKLIN Co., 346-350 Dearborn st., Chicago, photoengravers and electrotypes.

PHOTOENGRAVERS' MACHINERY.

SHNIEDIEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDIEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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HOB, R. & Co., New York and London. Manufacturers of printing-presses and materials, electrotypes' and stereotypers' machinery. Chicago office, 143 Dearborn street.

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AMERICAN TYPE FOUNDERS Co., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Dallas, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver.

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HAMILTON MFG. Co., Main office and factory, Two Rivers, Wis.; Eastern factory and warehouse, Rahway, N. J. Manufacturers of wood type, cases, cabinets, galleys, etc.

MONOTYPE CONTESTS

WE wish to thank our many friends for the shower of congratulatory letters already received upon the remarkable showing of work done by Monotype machines disclosed by these contests.

Also we wish to announce that to break records, of which we have received innumerable entries, showing phenomenal bursts of speed, but lacking the element of quality, we are unable to award prizes. We have no class which embraces the one without the other.

Speed with quality is the watchword of the Monotype campaign, and we can not afford to encourage the one at the expense of the other, however tempting it may be for enthusiastic operators to use the Monotype's unusual celerity to down the records of all creation.

Speed with quality and with profit is the real test of proficiency, and of records of this sort there is at hand an enormous variety, so great, indeed, that the selection of this month's prize-winners has been extremely difficult.

Here are those, however, which, after a painstaking examination, we have thought to contain the greatest number of points.

Awards for August

SPEED CONTEST

MR. WM. H. ELLIS, Keyboard Operator, \$10.00.

MR. DAVID R. BOYD, Caster Operator, \$10.00.

MR. W. J. GOODSPEED, Foreman, \$10.00.

of the Wynkoop-Hallenbeck-Crawford Co., Lansing, Michigan.

Owing to the fact that the work upon which this record was obtained was the most intricately difficult tabular composition, the showing is exceptionally fine.

For the 127 days previous to July 1, 1906, Wm. H. Ellis produced an average of over 44,000 ems per day, measured single price. The major portion of this should have been price and a half or double price work, and had the work been measured according to established rules of measurement, the average output would have been almost 88,000 ems per day for 127 days. In granting this award we should state that Mr. Wm. McPhee, another operator of the Wynkoop-Hallenbeck-Crawford Co., Lansing, Michigan, is entitled to honorable mention. Among samples of Mr. McPhee's work is a job containing 11,739 ems, almost entirely composed of tabular matter set in 12-pt. Jensen. The keyboard time on this work was two hours. The time required to cast it was also two hours. If measured double, as it should be, the job would measure 23,478 ems. Another tabular job composed by Mr. McPhee, set in 6-pt., contains 60,885 ems, and was set in twelve hours and fifty minutes. This, also, is measured single price. Were this measured double, it would amount to 121,770 ems. The work is of such a nature as to require the utmost care upon the part of the operator. These entries were not of special records made for the speed contest, but were taken from the office reports of everyday work.



ARTHUR KECK

PROFIT CONTEST

MR. ARTHUR KECK, Detroit, Caster Operator, \$10.00.

MR. C. A. REID, Topeka, Keyboard Operator, \$10.00.

MR. ARTHUR A. HOLIPETER, Topeka, Foreman, \$10.00.

This prize has been divided between two cities, and, as was the case last month, Detroit comes in for a share of it. Mr. Arthur Keck, of Keck & Bowen, Monotypers to the Trade, has been awarded the Profit Prize as caster operator, the foreman prize going to Mr. Arthur A. Holipeter, of Crane & Co., Topeka, Kansas, and the keyboard prize to Mr. C. A. Reid, machinist-operator of the Crane & Co. plant. The following letter explains the entry made by Mr. Keck:

WOOD & NATHAN Co., New York City:

Dear Sirs,—Under separate cover I am sending you specimen page of 18-point Caslon which was cast on the Monotype, and which I desire that you enter in the Prize Contest. Regarding this work, there were in all 118 pages, requiring 710 pounds of type. The actual time required to cast this type was 46 hours, an average of 142 pounds per day of 9 hours. Without the aid of the Monotype it would have been impossible for us to handle this work, as our customer required that the proofs be submitted on the complete book.

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The cost of this work done by the Monotype as compared with the cost if it had been necessary to buy foundry type is as follows:

710 lbs. foundry type at 38 cents net.....	\$269.80
46 hours' labor at 45 cents.....	\$20.70
750 lbs. old type metal at 10 cents.....	75.00
6 days' rental of matrices at \$1.50.....	9.00
Gas and electricity at 50 cents per day, 5 days.....	2.50

Total cost on Monotype..... \$107.20

Balance in Monotype's favor..... \$162.60

The above statement plainly shows that the Monotype as a typefounder in any office would be a paying investment. It is also to be considered that the caster man ran another machine on copy at the same time that the type was being cast. Forty pounds allowance for dross.

Yours truly,
ARTHUR KECK.

Note.—We have sold large quantities of Monotype job type to two of the largest printing houses in this city, and we have yet to receive any complaint as to its wearing qualities. On long runs it has stood the test equally as well as foundry type.



W. H. ELLIS



DAVID R. BOYD

The specimen page referred to is 25 ems pica wide and 37 ems pica deep, and contains 416½ ems of 18-pt. to the page. In figuring 710 pounds to this job, nothing but the exact weight of the type used in the job is figured. Had this type been bought from the foundry it would have been necessary to have added an additional 25 per cent for the type left in certain boxes in the case that could not be used. Every printer knows that in setting type it is impossible



C. ARTHUR REID



ARTHUR A. HOLIPETER

to set out the last letter in the case, and about 25 per cent of the type is left over owing to lack of sorts. Had this 25 per cent been added, the amount to pay out for foundry type would have been \$337.25 instead of \$269.80. Another point that unconsciously is figured to the disadvantage of the Monotype is the 46 hours' labor at 45 cents. As is stated above, the caster man also ran another machine at the time this job type was being cast, which really reduced the time that should have been charged to the job type by one-half, making it 23 hours instead of 46 hours at 45 cents, which would reduce the amount from \$20.70 to \$10.35. This would make the total cost of the Monotype-cast type \$96.85 instead of \$107.20, the cost of the foundry type at 38 cents a pound net being \$337.25, or balance in the Monotype's favor of \$240.40 instead of \$162.50. This makes the percentage of profit 248 per cent. This showing, while good, does not compare with that of last month, made by Ernest J. Washburn, of Hartford, whose job showed a net profit of about 1,446 per cent. However, the showing of profit is excellent and fully as creditable when the difference in the work is considered.

The jobs from Topeka, which have been entered, are principally rate sheets and crop reports. For the rate sheet Crane & Co. had

MONOTYPE CONTESTS

considerable foundry type standing. By matching figures exactly on the Monotype they were enabled to "phat" on all the foundry figures. The job is an extremely good piece of work and is one of the many classes of composition that are slow and expensive to handle by the old method and that are impossible to handle on any other machine than the Monotype. But it is of such a nature that the Monotype does it quickly and readily, so the cost is extremely small. To appreciate the ease with which such matter is handled on the Monotype, and the profitable prices which are secured for it, one need only inspect the samples submitted.

SCOPE CONTEST

MR. HARRY LIVINGSTON, Foreman, \$10.00.
MISS ANNA GRONDAHL, Keyboard Operator, \$10.00.
MR. OTTO FRISCH, Caster Operator, \$10.00.

The award under scope goes to Winona, Minnesota, to the office of Jones & Kroeger. The samples submitted show the wide range of work handled by this concern. A handsome catalogue is set in 10-pt No. 25. A large wall table, 19½ inches wide by over 55 inches long, with the exception of a few lines of display at the head, is composed of almost solid 12-pt. heavy Gothic figures. Had this job been set in foundry type, the cost for sorts alone would have been enormous. However, as sorts are unlimited with the Monotype so long as there is metal in the pot, no matter what the demands might be—whether the job calls for 1,000 pounds of Gothic figures or 1,000 pounds of Boldface or De Vinne—the Monotype produces it at as low a cost as it would ordinary straight composition in Roman or Old Style. Another sample submitted is a two-color display job set in 18, 24 and 36 pt. No. 39, and 18 and 24 pt. Caslon, with Monotype border. It is an extremely handsome piece of work. The variety and quality submitted by the Jones & Kroeger Company is indeed well worthy of the award.



HARRY LIVINGSTON



ANNA M. GRONDAHL



OTTO FRISCH

Note.—The calendar shows the days of the month in boldface figures and the day of the year in small roman figures just above, the former never exceeding two figures in a column and the latter never exceeding three figures.

The third award under this new department goes to Mr. J. W. Tucker, of the Tucker Printing House, of Jackson, Mississippi. The

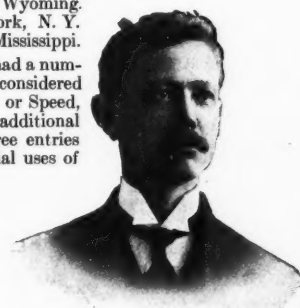
SPECIAL PRIZES

MR. E. L. BRISTOL, of Cheyenne, Wyoming.
MR. FRANK B. SMITH, of New York, N. Y.
MR. J. W. TUCKER, of Jackson, Mississippi.

Owing to the fact that we have had a number of entries which hardly could be considered under the headings of Scope, Profit or Speed, we have decided to award three additional prizes of \$10.00 each to the best three entries showing profitable ingenuity in special uses of the Monotype machine.

A JOB IMPOSSIBLE WITHOUT THE MONOTYPE

The first specimen to be considered under this new award is from Mr. E. L. Bristol, of the S. A. Bristol Company, of Cheyenne, Wyoming. It consists of a job set in imitation of Hammond Italic Typewriter. Mr. Bristol writes:



E. L. BRISTOL



FRANK B. SMITH



J. W. TUCKER

WOOD & NATHAN CO., No. 1 Madison Avenue, New York city:

Gentlemen,—We enclose herewith two samples of a piece of Monotype work, which we wish to enter. Following is a statement of the work.

Requirements: Customer wanted a job in imitation of the work of a Hammond typewriter. That machine uses an italic face and printed by means of a ribbon, and **type in imitation of its work is not made**, so far as we know, **by the typefounders**.

Method used for production: Face used is the italic of Monotype 10-point No. 8, roman. Set keyboarded with 12-set scale, words spaced with 9-unit spaces; justifying spaces all placed at end of line. Cast on 10-point body with 12-set wedge, thus producing the exact letter-spaced effect of a Hammond typewriter. Printed on a jobber with imitation typewriter ink, through a sheet of china silk stretched tightly across the gripper to produce the ribbon-printed effect of a typewriter.

Keyboard operator, K. B. Wade; caster operator, E. L. Bristol; foreman in charge, E. L. Bristol.

THE S. A. BRISTOL CO. Per S. A. Bristol, President.
 E. L. Bristol, Foreman.

Note.—The 9-unit spaces alluded to are inserted by the Monotype machine as the copy is composed, and not by hand.

job consists of a catalogue page entitled "The College Reflector." It is set in 36-pt. and 24-pt. No. 11, and 12-pt. No. 58, with 24-pt. Monotype border No. 32. The job contains, if measured as 6-pt., 5,376 ems, and was set in thirty minutes by Mr. J. W. Tucker. Another specimen submitted by Mr. Tucker is a typewriter job of 2,170 typewriter letters. Mr. Tucker writes:

The copy was received, written in pencil, at 2:15. Change on keyboard made from roman. Ribbon was given to the caster operator at 2:30. Change made from 24-pica, 10-point leaded roman on the caster. Form delivered to the foreman of composing room at 2:45, thirty minutes from receipt of copy. Two (2) typographical errors. The first proof shows 31 lines of 35 typ. ems, or a total of 1,085 typ. ems (2,170 typ. letters).

ALVAH MARSHALL, Keyboard operator in charge.

J. W. TUCKER, Foreman Monotype dept. and prop. of the establishment.

WOOD & NATHAN CO. SELLING AGENTS
 No. 1 MADISON AVENUE :::::::::: NEW YORK

THE MONOTYPE



SIZES AND PRICES

Length	2-inch	2¼-inch	2½-inch	Plating
Six-inch . . .	\$1.75	\$1.85	\$1.95	25 cents
Eight-inch . .	2.00	2.10	2.20	30 cents
Ten-inch . . .	2.25	2.35	2.45	35 cents
Twelve-inch . .	2.50	2.60	2.70	40 cents
Fifteen-inch . .	3.00	3.10	3.20	50 cents
Twenty-inch . .	3.75	3.85	3.95	50 cents

ROUSE JOB STICKS

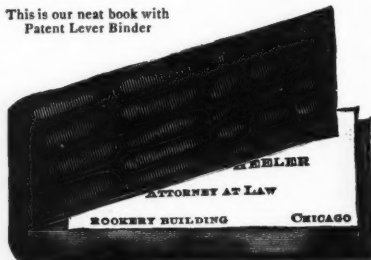
*are unrivaled for accuracy,
convenience and durability*

Adjust instantly to picas or nonpareils
No job office complete without them

Sold by
representative dealers
everywhere

Made only by **H. B. ROUSE & CO.**
61-63 WARD STREET, CHICAGO
JOHN HADDON & CO., London, Sole Agents for Great Britain

This is our neat book with
Patent Lever Binder



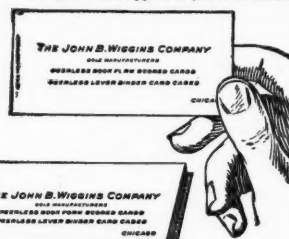
This card case is made up in a variety of leathers and is
equipped with our Patent Lever Binder, in which a new
lot of cards is quickly inserted when empty

Even If You Are in the Stationery Business, Do Not Stand Still

SHOW your customers that you are advancing in their interest. Explain to them the many merits
of the **PEERLESS BOOK FORM CARD**, and you can be sure of their future patronage.
It is the card that is **BOUND TO ATTRACT**, and **WITHOUT BINDING**, too, because
with our new **PATENT LEVER BINDER CASE**
the cards are held securely in clamp—**NO BIND-
ING NECESSARY**. The cards are scored, and
when detached from stub **ALL EDGES ARE
STRAIGHT. NO PERFORATION WHAT-
EVER**.

The majority of men desire to have **THE BEST
THERE IS**, and from the increasing demand it is
being proven that the **PEERLESS BOOK FORM
CARD IS THE BEST**. If you can furnish these
cards, you get the sale; if not, your customer will
find **A STATIONER WHO DOES**.

Just examine these drawings with care and
our system will appeal to you **INSTANTLY**



No More Work—Much More Satisfaction

DEALERS in all parts of the country are sending to us for information
regarding these **BOOK FORM CARDS**. Their customers are demanding them,
and the **DEALER** must be prepared.

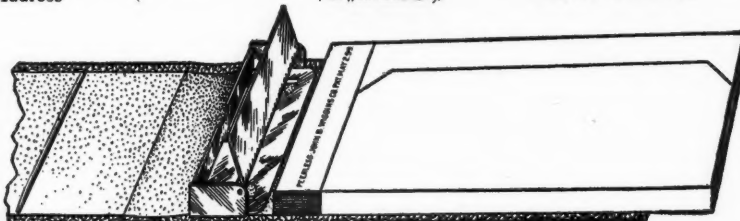
WE SEND YOU THE CARDS IN BLANK FORM, with the **LEVER
BINDER CASES**. You do the printing and insert cards in cases **WITHOUT
BINDING**—handling these cards with as little trouble as the way you are now
doing.

THE LEVER BINDER securely claps the cards in case, and when
detached all edges are perfect.

**We Have Samples and Price-lists All Ready to Send You Upon
Receipt of Your Address**

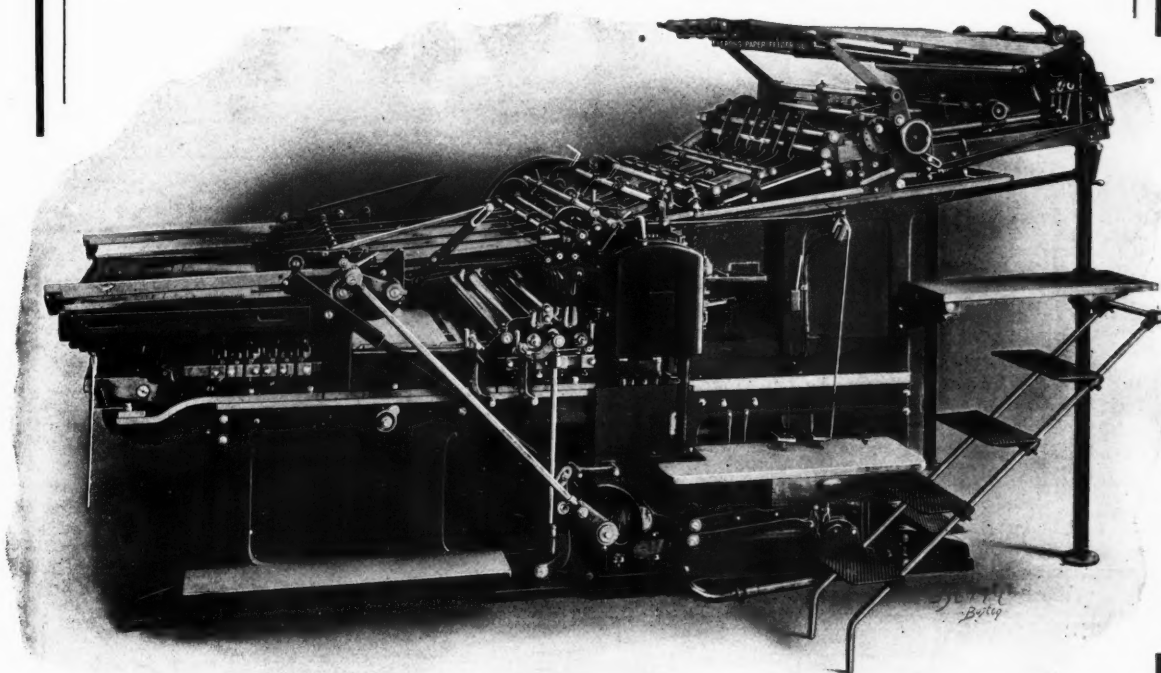
The
**John B. Wiggins
Company**

Sole Manufacturers
Engravers, Plate Printers and Die
Embossers for the Trade
21-23 E. Adams Street, CHICAGO



Above cut shows Peerless Lever Binder open to receive wrapped pack of cards. After lever is closed,
wrapper is torn off and cards are ready for use

Watch it Register



CROSS CONTINUOUS FEEDER

REGISTER in Automatic Paper Feeding is fully as important as the feeding of the paper.

The Cross Continuous Feeder mechanically places each sheet in a fixed position ready for the cylinder grippers. The sheet is under absolute control of drop rolls until ready for the grippers. These drop rolls slow down and come to a full stop as the paper reaches the guides and before lifting from the sheet. Watch this carefully and you will learn why the large label and color printers prefer the Cross Continuous—the **One-Sheet-At-A-Time Feeder**.

CROSS PAPER FEEDER CO.

Main Office, 185 Summer Street, BOSTON

New York Office, . . . 38 Park Row

MANUFACTURERS OF PAPER-FEEDING MACHINERY EXCLUSIVELY

*The Weather Bureau Maps are made on
our Chalk Plates.*



Chalk Plates

are used in more countries of the world
than any other process for

Newspaper Illustrating

Complete equipment for 5 x 8 in. plates, \$42
Complete equipment for 8 x 10 in. plates, 55

Including apparatus for stereotyping illustrations as well as
ordinary stereotyping.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers

62 - 64 Ludgate Hill,
London, E. C., Eng.

304 N. Third Street,
St. Louis, Mo.

You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides



Price, \$1.00 per
pair—complete

They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

E. L. MEGILL, Patentee & Mfr., 60 Duane St., New York

For smaller sheets, use any of MEGILL'S GUIDES or GAUGE PINS. MEGILL'S AUTOMATIC REGISTER GAUGE for colorwork is a simple and effective device for setting sheets to absolutely perfect register.

Litho Stationery Blanks

Lithographers to the Trade: By using our stock litho stationery you can supply your customers with letter-heads, bill-heads, etc., that can hardly be distinguished from full lithographs, and give them a two-color job if you wish, at almost the cost of regular printing.

Our stock is lithographed on white bond, also on white superfine writing paper, and supplied in any quantity, and for any business you desire. Send for free samples and price-list.

Salesmen Wanted Everywhere

W. W. Hixson & Co., Rockford, Ill.

The Mechanism of the Linotype

REVISED SECOND EDITION

Contains Chapters on the

DOUBLE-MAGAZINE MACHINE THE "PICA" MACHINE OR MODEL THREE THE TWO-LETTER MACHINE

And Gives Full and Complete Instructions
on Their Care and Mechanism.

**EVERY ADJUSTMENT FULLY DESCRIBED AND
ILLUSTRATED.**

**THE ONLY UP-TO-DATE AND AUTHORITATIVE
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List of Technical Questions to Assist Students of the Linotype, and Valuable Hints on the Erection of Machines
and Handling of Tools.

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ADDRESS ALL ORDERS TO

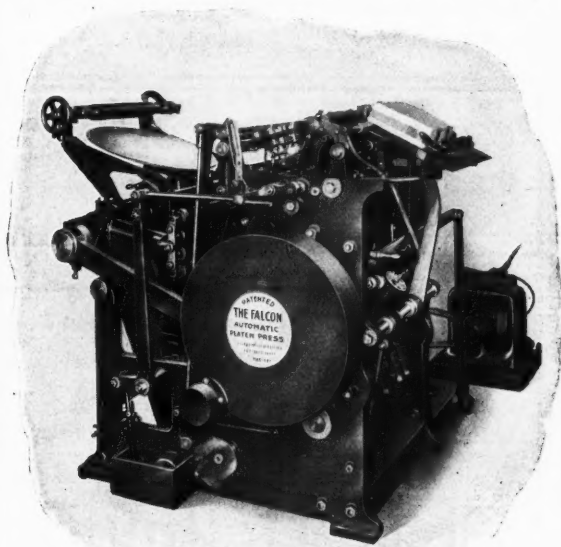
THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

PRESSROOM PROFITS

AFTER all the pressroom is where the printer must look for his profits. The composing-room is a necessity which is seldom considered a money-maker, and very many printers consider themselves fortunate if they "break even" on their composition. Hence it is the part of wisdom for the printer not only to charge as much as possible for presswork, but also to adopt every method and machine that will lower its cost.

The American Falcon Platen Press

Reduces the cost of platen presswork in the proportion of about 3 to 1. It does easily three times as much work as any other platen press, and does it better.



There are two styles of American Falcon Presses — automatic self-feed and hand-feed. In both styles the sheets are automatically delivered. The Falcon Press is built in four sizes, as follows:

	Size, Inside Chase
EXPRESS FALCON	10 $\frac{3}{8}$ x 7 $\frac{5}{8}$
CROWN FOLIO	15 $\frac{1}{2}$ x 10 $\frac{1}{4}$
DEMY FOLIO	18 $\frac{3}{4}$ x 12 $\frac{1}{2}$
ROYAL FOLIO	21 $\frac{1}{2}$ x 14 $\frac{1}{2}$

The Express Falcon has an automatic envelope feed. Speed, 4,500 per hour.

For general work the 12 x 18 size is the most popular. While it gives a margin of profit no greater than the other sizes, it will serve admirably to show what Falcon Presses will do for the printer. On the ordinary work of an office the 12 x 18 Falcon will run day in and day out at the rate of 3,000 impressions per hour. This is three times as fast as other platens of the same size can be run. It means

the saving of the wages of two feeders; that is, figuring feeders' wages at \$8 per week, it adds \$832 per year to the printer's profits.

No curved plates nor other special things are required in the operation of the American Falcon Press. Not a thing is required other than the equipment used with presses of the ordinary kind. Nor is there any time lost in changing from one size or weight of stock to the other. Hence, even when equipped with the automatic sheet-feed, the American Falcon is perfectly adapted to short runs. Of no other high-speed press can it be truthfully said that it is as valuable on short as on long runs. Automatically fed, the register is absolute.

Many other advantages are given by the American Falcon Press, and we want you to write us for full particulars. **YOU NEED FALCON PRESSES.**

One 12 x 18 Falcon Press will add over \$800 per year to the profits you are now making from your presswork. Have you any other single machine doing half as well? Write us to-day.

AMERICAN FALCON PRINTING PRESS CO.

39 BEEKMAN ST., NEW YORK

MANUFACTURERS FOR THE UNITED STATES

See our Exhibit at the Advertising Show, Coliseum, Chicago, October 8 to 16

PERFECT GORDON PRESSWORK

The **WOOLF DISTRIBUTOR** for Gordon Presses gives the *best* distribution obtainable on any job press, and we can prove it. Puts the Gordon distribution on a par with a cylinder.

Lessens the possibility of off-set, by distributing evenly and using less ink.

Does away with double rolling on half-tones and solid cuts.

Obviates the necessity of smut-sheets on most work.

Prevents smear on heavy type and filling of fine type when run in the same form.

Guaranteed to eliminate all fountain streaks, no matter what kind of fountain is used or how set.

Prevents type-marks showing in half-tones and solids where type is run above or below cut.

The only successful distribution for running full forms, half-tones, reverse cuts and tint-blocks on a Gordon.

Can not jump off or fall out and smash rollers or type.

Can be put on and taken off the press at will, and can be changed to other presses of the same size.

No expense to put on the press. No machinist needed. *No holes to be bored.*

The **WOOLF DISTRIBUTOR** will distribute with the plate stationary *better* than your press will now with the plate turning. When the two distributions are combined what have you got?

For C. & P. and Challenge Presses, \$18.00 each, and your money back if not satisfied. Sent by prepaid express on receipt of price, or on trial if typefoundry references are furnished.

Woolf Color Vibrator Company
59 WENDELL STREET, CHICAGO

NOTE—We make the Woolf Color Vibrator for printing two colors at once on a Gordon press by run and turn. This machine also acts as a distributor for one color. You might be interested in this. If you are, write us for further information before ordering a Woolf Distributor.

Linotype Machines For Sale

Do you require a Linotype Machine?

If so, communicate with us.

We can make immediate delivery.

Also Parts and Supplies at greatly reduced prices.

Send for catalogue.

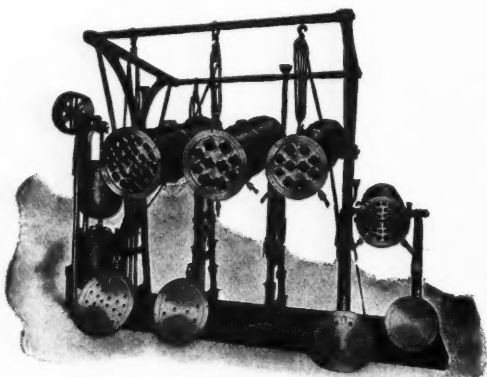
C. W. SEAWARD COMPANY
127 FEDERAL STREET
BOSTON, MASS.

FULL EQUIPMENTS OF THE LATEST AND
MOST IMPROVED

Roller-Making Machinery

FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



JAMES ROWE 241-247 S. Jefferson St.
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND.

"Inks with a World-wide Reputation"

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Germany

Offices in Every Country where Printing is Done

Mfg. Agent for the United States, Canada, Cuba and Mexico

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NEW YORK CHICAGO

Letterpress
Lithographic
Lichtdruck
Bookbinders'
Tin-Printers'
Celluloid Printing
Copying
Cover and Cameo

**Inks
and
Dry
Colors**

Specialties:
Tintolene (for making tints)
Ink Softener
Gloss Compound
Solvine (for removing hardened ink from presses, rollers and forms)
Kast & Ehinger's German Tusche
Brown Etching Powder
Paste Dryers

ENGRAVERS' PROVING INKS

LIQUID DRYERS, VARNISHES and PLATE OILS
For Every Kind and System of Printing

BI-TONE INKS

The World Standard Three and Four Color Process Inks

DEALERS IN

Bronze Powder, Egg Albumen, Lithographic Crayons,
Dragon's-blood, Topping Powder, Patent Color Folios.

NEW YORK

46-8 East Houston Street

CHICAGO

355-7-9 South Clark Street
Wells Building

DON'T FAIL TO SEE OUR EXHIBIT
 at the ADVERTISING SHOW to be held in the Coliseum,
 Chicago, October 8 to 16, inclusive. The space is numbers 53, 54,
 55, 56, 69, 70, 71 and 72—AN ENTIRE BLOCK. This exhibit
 will comprise a complete engraving and printing plant in operation by
THE FRANKLIN COMPANY
 OF CHICAGO

We shall show

Brown Folding Machinery
 Cross Paper-Feeding Machinery
 Fast Platen Presses
 Automatic Envelope Press

Patent Combination Chases
 American Press Seat
 New things in Wood Goods and
 other new devices

Champlin Type & Machinery Company
 121 Plymouth Court. Chicago
LABOR-SAVERS TO THE PRINTER

**National Printer-
 Journalist :: Established
 21 YEARS**

THE ONLY OFFICIAL PAPER OF EMPLOYING
 PRINTERS AND PUBLISHERS IN AMERICA

Enthusiastically supported by its read-
 ers, and they are READERS, too:—

Right here is an advertising point that many an
 advertiser overlooks. A trade paper, for
 instance, may have a great number of sub-
 scribers and only a few READERS. They look
 at the pictures and lay it aside "to keep."
 How much more successful is the advertising
 medium which compels attention, whose every
 page is greedily devoured—ads and all!

Circulates all over the world. A sub-
 scriber says: "Every printer and
 publisher with brains should take it."

And every advertiser who wishes to secure the
 attention of printers and publishers should
 know of its sterling advertising qualities.

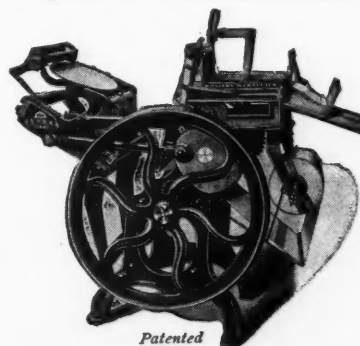
SEND 20c FOR A SAMPLE COPY

National Printer-Journalist

Main Office: 1317-1319 Ravenswood Park, Chicago, Ill.

Money for Printers

Any wide-awake printer who will use our
 Automatic Feeders, and not give the profit
 to the customer, can make **good money**



Patented
 THE WILLIAMS WEB

For particulars address

THE WILLIAMS WEB CO.

G. G. WILLIAMS, PRESIDENT AND MANAGER

Main Office and Salesrooms

Laclede Building : : : ST. LOUIS, MO.

Factory—CLEVELAND, OHIO

The
**Artist
Printer**



THE printer who can produce typography based on the principles of design and color harmony is the man who commands more than the regular scale of wages. The tendency in many offices is toward the employment of designers to lay out and arrange display jobs, thus making the work of the compositor practically the setting of "reprint copy." These positions should be within the province of the job printer—the only thing which prevents this is his lack of knowledge of the fundamental principles of art as applied to printing. The *Inland Printer Technical School* offers this instruction in its Job Composition course, which includes Hand Lettering, the Principles of Design, the Harmony of Colors and the Imposition of Forms. This is given in the regular course without extra charge.

SIX WEEKS, TWENTY-FIVE DOLLARS

INLAND PRINTER TECHNICAL SCHOOL

120-130 SHERMAN STREET

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CHICAGO, ILLINOIS

**Lettering for Printers and
Designers**

By *THOMAS WOOD STEVENS*

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

Impressions of Modern Type Designs

ARRANGED AND PRINTED BY
NICKERSON & ORCUTT
BROCTON, MASS.

30 pages, 6 x 9 inches, printed in colors, paper cover.
Price, 50 Cents.

WE have purchased the entire edition
of the above book at a price which
enables us to offer it for 25 cents a copy.

**DON'T OVERLOOK
this opportunity to
secure a 50-cent
book at half price.**

THE INLAND PRINTER CO.
130 SHERMAN STREET
CHICAGO

Save a Dollar!

If you send remittance *now*,
while this offer holds good,
we will send the book men-
tioned below, postpaid, for
\$1.50

Reference Handbook of Electrotyping and Stereotyping

By C. S. PARTRIDGE

This book has heretofore been sold
for \$2.50. It contains a wealth of
information that no electrotyper or
stereotyper can afford to be without

THE INLAND PRINTER CO.
120-130 SHERMAN STREET, CHICAGO

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design, and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

THE INLAND PRINTER—OCTOBER, 1906.

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